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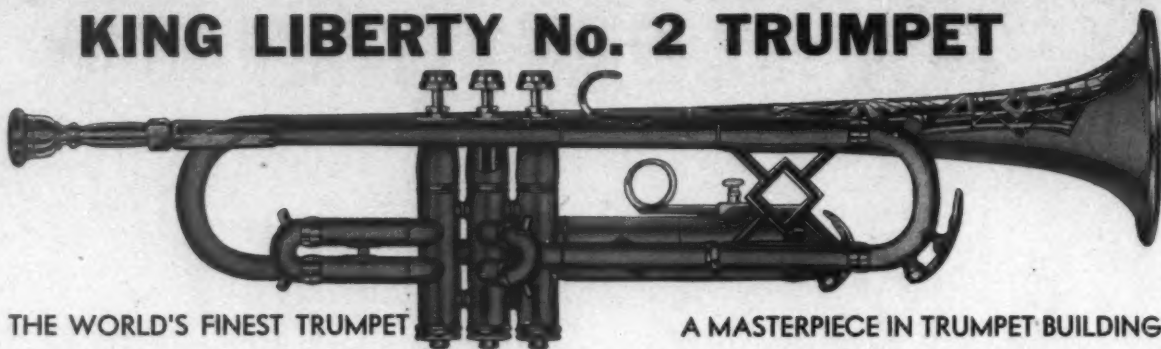


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**A**MONG the many very excellent high school orchestras of Indiana is the Angola High School Orchestra of Angola. This Class C orchestra is under the directorship of L. C. Oakland, who has been at Angola since 1931.

During 1929 and 1930 Mr. Oakland was assistant director of the Cornell College Band and assisted in the work in the School Music Department of the college. It was here at Cornell College that he received his Bachelor of School Music degree.

In 1930 and 1931 he taught at Arlington, South Dakota, being the director of high school music and of the

city band. At the State Music Contest his Class B entries won second grand prize for total score. His entries were an a Capella Mixed Chorus, which placed first, an a Capella Girls Chorus which also placed first, and a sixty-five piece band which placed second. That year at the contests Arlington won a total of nine silver cups, one plaque, and eight medals for soloists.

The following year Mr. Oakland became the supervisor of music at Angola. That same year the orchestra entered the District Contest and won first place. In 1932 the Angola High School Orchestra again entered the District Contest and placed in the

First Division. They repeated their performance at the State Contest.

Being a First Division winner in the 1932 State Contest entitled the orchestra to compete in the 1933 National Orchestra Contest at Elmhurst. (There was no National Orchestra Contest in 1932, and winners in the 1932 State Contests were eligible to compete in the 1933 National.) The Angola High School Orchestra did compete in the 1933 National and placed in the First Division.

For the past two summers Mr. Oakland has been attending Northwestern University School of Music, where he is working for his Master of Music degree.



# The School Musician

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National School Orchestra Ass'n, Adam P. Lesinsky, President  
and the American Bandmasters Association for the School Band Field

Robert L. Shepherd, Editor

Executive and Editorial Offices Suite 2900, 230 N. Michigan Ave., Chicago, Ill.

VOL. 5

APRIL, 1934

NO. 8

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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, United States, Mexico and U. S. Possessions, 60c; Canada, 75c; one year. Foreign countries, \$1.50. Single copies, 10c; by mail, 15c.



# The Editor's Easy Chair

## The Great Trombonist at Ithaca

**A**RTHUR PRYOR, who served as one of the judges at the National Band Contest last year, has been engaged for the summer season at Ithaca College, and will probably continue next September, taking charge of the work of the concert band in which he will be assisted by Walter Beeler, the present conductor. Mr. Pryor is among our greatest American Bandmasters, and is accused by many of being the world's greatest trombonist. He has performed not less than ten thousand trombone solos.

Years ago at a concert in Berlin, trombonists of six German regiments had gathered to hear him. Pryor played a selection in which he produced his own bass accompaniment, jumping three or four octaves between notes. After the concert the Germans approached a German-speaking member of the Pryor band, with a request to examine the master's instrument. They spent a quarter of an hour looking it over, taking it completely apart in the process. At the end they went away, shaking their heads skeptically.

"It's impossible," they declared. "It's just another Yankee trick."

Arthur Pryor is a product of St. Joseph, Missouri, and a musical family. His father was a bandmaster, his mother a pianist. Arthur started his musical education with the piano before his fingers could stretch an octave, passing from that to the violin, which he studied for seven years. In 1888, when he was eighteen, he joined the Stanley Opera company as conductor and pianist, touring with that troupe for three years.

In the meantime, young Arthur had learned to play the trombone on a battered instrument that a wandering musician had left with Pryor's father in payment of a debt.

"I discovered," said Pryor, "that I was a natural trombonist. The art came to me, if not as naturally as breathing, at any rate as naturally as ball playing to a skilled ball player."

The entire country can attest to that fact. With Sousa's band, which Pryor joined in 1891, at the crowded Kansas City convention hall, the young man's popularity as a trombone soloist almost caused a disaster. There were eight or nine thousand Missourians listening to that concert, and they wanted more solos from their favorite. During a pause some leather-lunged fellow yelled, "Pryor." To hundreds of ears that word came through as "fire," and was promptly repeated. People began rising for a rush to the doors, and for a few moments a panic of first class dimensions was threatened. Sousa raised his baton for the band to play, and the strains of "Dixie" swelled out in full volume. The audience regained its senses and the danger was over.

In 1903 Pryor returned to St. Joseph to assume direction of Pryor's Silver Cornet band on the

death of his father. Within a year he built it into a national institution. Between 1904 and 1909 he made six coast-to-coast tours, and European tours which took him to England, Ireland, Scotland, Wales, France, Germany, Belgium, Russia, Holland and Norway.

Pryor is the author of more than three hundred compositions, including three light operas and more than 50 marches.

## Ottawa Orchestra Director Passes

**M**ISFORTUNE visited Ottawa, Kansas, on April 2, when the city was deprived of one of its best loved citizens with the passing of Professor C. A. Peacock, director of the famous high school orchestra, following an operation. Mr. Peacock served as director of instrumental music in that city for fourteen years. He was a native of Kansas and a graduate of the Stafford High School. He started his musical career at six on the piano, continuing that instrument through his school days, and when he entered high school took up the clarinet and organized and directed a school band and orchestra. After graduating from high school in 1911 he entered Ottawa University, and directed his orchestra for four years. He was also an athlete, playing football and baseball, and he was the tennis champion of the college in the fall of 1914. He graduated with an A. B. degree the next year and went to the Nebraska Military Academy at Lincoln, where he taught music, athletics, and dramatics. He also taught in Syracuse, Kansas, High School.

Mr. Peacock was a World War veteran of the U. S. Marine Corps, a member of the First Regiment Marine Band in which he played fourth chair clarinet, advancing speedily to the solo position on that instrument, and finally made director of the band. The late John Philip Sousa often directed the band during Mr. Peacock's regime. He came to Ottawa in the fall of 1920.

In 1931 Mr. Peacock took his orchestra to the National Contest in Cleveland and won second place, and in Chicago last year his orchestra made an easy First Division. In recognition of his fine work the National Orchestra Contest for 1934 was awarded to his city, where it will be held on May 24, 25 and 26.

**J**UDGED by the spring concerts we have heard, most of the bands in the neighborhood of Chicago, measure up a little better this year than usual. It is possible that the scarcity of pin money for fruitless pastime these past few years has resulted in a more serious appreciation of things worth while and that young musicians are going in for conscientious practicing. We hope it is a national epidemic, and if it is, you may expect to hear some mighty fine bands and orchestras at the National Contest this spring.



By EDWARD MELTZER, A. B., Mus. B.

Well Known Conductor, Author and Adjudicator

# How I Interpret Wagner's LOHENGRIN

FOR nearly a century bands and orchestras have carried in their various repertoires selections from well known operas. The first numbers of various English band journals which appeared in the 1850's contained selections from the operas of Donizetti, Bellini, Rossini and Verdi, which were just becoming known outside of Italy. It is a generally known fact that Mr. Sousa played excerpts from Wagner's "Parsifal" from coast to coast in this country for many years before that great religious music-drama was ever presented here. This year we find a selection from the same composer's earlier opera "Lohengrin" on the contest list and your editor has asked me to write an analysis of its beautiful melodies.

This I am most happy to do and at the same time explain the approach I have for many years taught my pupils to make to a work of this kind. To properly interpret any part of an oratorio, opera, or operetta one must be familiar with the form and story of the entire work and then find the place of each passage in the action. Let us therefore briefly review the story of this opera and then see for ourselves how much we can learn about the tempo, dynamics, phrasing, and mood of each of the nine sections which have been drawn from its score.

Wagner finished "Lohengrin" in 1847 and it was first presented at Weimar in 1850 by that great friend of all struggling young musicians, Franz Liszt. The composer was not present and did not himself hear the work until 1859. "Lohengrin" forms a kind of transition separating Wagner's earlier operas, "Rienzi," "Flying Dutchman," and "Tannhauser" from the great music-dramas of the Nibelungen trilogy, "Tristan," "Meistersinger," and "Parsifal." In it are the germs of several of his great innovations, among them continuity of action (there are no pauses between arias and choruses), importance of the orchestra in characterization (Elsa being always accompanied by the woodwind, Lohengrin by the divided strings and King Henry by the brass) and the use of the leit (leading) motive, the most important of which is Lohengrin's warning to Elsa.

The story takes place in Antwerp in the first half of the tenth century. Henry, "the Fowler," King of Germany, has come to the province of Brabant to arouse the chiefs to battle against enemies from the east. The first act finds a council being held on the banks of the river Scheldt at which Telramund, a noble, accuses Elsa of having murdered her younger brother, Gottfried, in order to win the

crown for herself. King Henry declares that the question shall be decided through ordeal by battle between Telramund and any champion Elsa shall choose to defend her. She describes a knight whom she has seen in a vision and after three summons by the heralds and trumpeters, he appears in a skiff drawn by a swan. After warning Elsa never to ask his name or origin and a prayer by the King for victory to the righteous, Lohengrin overcomes Telramund, but generously spares his life, whereupon there is great rejoicing among the people.

In the second act Ortrud, Telramund's wife, attempts to sow seeds of suspicion in Elsa's mind. Elsa takes pity upon her but proceeds with her wedding to Lohengrin. The excitement of the preparations for this royal nuptial is told in the brilliant prelude to the third act. A train of Knights and Ladies lead the couple to the bridal chamber where doubts having taken complete possession of Elsa's mind, she insists that she must know who her husband is and from where he comes. Lohengrin tries to divert her thoughts and as their arguments reach their height, Telramund and four followers enter intent upon Lohengrin's life. Elsa hands her husband his

(Continued on page 40)





*Violinists from the Chicago high schools were given an opportunity to try their skill on some of the best violins in the world, to show them the rare workmanship in the famous instruments and to inspire them to greater achievements in their musical careers. In this photo are two eager violinists, one holding a \$35,000 Guarnerius violin and the other, a 1724 Stradivarius valued at \$20,000.*

# The VIOLIN

**W**HEN Gasparo da Salo or Kaspar Tieffenbrucker, and let us not argue which, made the first violin, it still was not yet born, but only conceived. The violin was born in Cremona, Italy, in about 1644 when Anna Moroni Stradivarius presented her husband Alessandro with the uncrowned king of the violin world, Antonius Stradivarius.

Of an ancient and possibly even noble strain came this master of masters. Four hundred years before this great event the name Stradivarius appears in public records. The name itself denotes a strain of feudal nobility, derived as it was from the Italian Stradiere, or toll gatherer, a tax collector whose purpose was the levying of road taxes from passers by.

The master's parents were, however, only common enough burgher folk whose only aim in life was to raise a family and exist. This, in itself, was the great contribution to the orchestral and musical world because we find that at a very early age, about 14, Antonius was apprenticed to Nicola Amati, who forever will bear our tribute as the teacher of the greatest.

This tall, gaunt young man, kingly in stature and bearing, learned fast and amazed his fellow workmen and the maestro himself with his inborn knowledge of the task at hand. Seemingly he knew just the proper grain of spruce for tops, bass bars, and sound posts, just the right texture of maple

for backs, necks, and sides, just the proper ingredients for the wonderful varnish. It was only a very short time, and while he was still in his teens, that Strad violins with the label of the Amati workshop made their appearance in the open market.

Ardent at his work and ardent in his loves. When only seventeen this busy, hard working boy fell in love, and, it is hard to refrain from using modern slang, "and how."

Francesca Capra, a very beautiful (and wealthy, a feature which may have appealed to this clever youngster) young widow, having just lost her husband, was the focal point of his affections. He wooed and won her, like everything he did, rapidly and beautifully. When he, less than eighteen, and she, ten years his senior, stood before the good Padre Pietio Guallo and became man and wife, the welfare of the violin was greatly benefited. Francesca made a wonderful wife, and although Antonius still

In which the romantic and beautiful life of Stradivarius is brought out.  
The third of a series of articles by

**M. A. OETTINGER**

stuck to his Maestro Amati for further guidance, his wife's money played a big part in his studies, because he spent the next many years in study, allowing a very few violins to issue forth under his own label.

In 1679 Amati retired and appointed Antonius his successor. He maintained the establishment for about a year and then, once again, his wife's dowry stood him in good stead. He bought himself a fine house with a beautiful covered sun parlor on the roof, where he established his work shop. Here, under the bright, blue, clear Italian skies, arrayed in his now historic garb, white leather apron and white cap, linen in summer, woolen in winter, he really began the making of his wonderful instruments.

Here also true romance entered into the spirit of violin making. Stradivarius was a happy man. Happy in his work, happy in his married life, what more could any man ask.

Our master, with all his kingly bear-

ing, with his wealth, for Stradivarius was far from a poor man, was still a simple democratic soul and like all great geniuses had his eccentricities, but those eccentricities made him all the greater. No jealously guarded secrets of the trade, although he worked alone because he liked to be alone, he was always ready to advise and help lesser workmen or beginners. Even the formula for his wonderful varnish was openly displayed while he lived, and yet not copied. This, by the way, was lost after his death because of the avariciousness of his family, who prized it so highly that it was lost to mankind.

His greatest eccentricity was his penuriousness, carefully guarding the pennies. One story of this trait which had its peculiar, if sombre, aspects regarded the death of his most beloved Francesca, who passed away after thirty years of blissful married life. His love for his departed wife was far greater than his love of riches, and he ordered a funeral fit for a queen. In his records we find a bill among the items of which were fees for fourteen priests and choir boys, and donations to more than one hundred fathers of varying denominations, to the grave diggers, and bell ringers. However, upon his return from the funeral we see him reckoning the bill, while his daughters were yet clearing away the flowers, and he carefully deducted eight lire for a charge he considered exorbitant. In Cremona the townsfolk used to say "Riccio come Stradivari" ("As rich as Stradivari") because of his penchant for saving money.

He was as devoted to his children, and Francesca presented him with six, as to his wife, and loved especially Susanna, Francesca's daughter by her first marriage, whom he legally adopted. She was only fourteen years younger than himself, and they were great comrades.

The master now was about forty-nine years old, and again we find him ardently in love. One year after Francesca's death he again contracted a peculiar marriage. This time with a young lady even more years on the lesser side than was Francesca on the greater side.

Antonia Zambelli, pretty and young, 20 years his junior. She adored him, he her, and again we find a household of romance and happiness. Antonia presented the "King" with five more children. And in all the eleven was no one to carry on the traditions of this famous man, although two sons attempted to carry on but were so completely overshadowed by their illustrious father that their work is little known and as far as violin making was concerned the family died as it started with one, the one and only, greatest of all, Antonius Stradivarius.

He lived long and worked hard, making in all some eleven hundred instruments, all carefully and patiently. Haste knew no part in this man's labor. The Potentates of the world waited for him, not he for them. His fame spread throughout the world, for here was a genius recognized while he still lived.

"Why have I not received my violin," would be the demand of some impatient noble.

"Because, your worship, it is not finished," would explain all. And the noble would wait, because nowhere else could such a violin be procured.

This explains why we have had so many of these wonderful violins preserved for our use today. Valued when made, and carefully kept, many in the royal and noble families, and many are still preserved with other royal treasures.

In March, 1737, Antonia the wife died, and his parting words to her were, "It is not for long," and nine months later, December 19th, Antonius joined Antonia.

In his almost ninety-five years Stradivarius made about 1,100 violins, as well as many violas and cellos—what a fortune that would represent if they were all intact today. In recent years some fine specimens have changed hands for as much as \$40,000. Possibly the average sale is about \$10,000. Eleven million dollars of intrinsic value from the hands of one man, but many many times that value in the pleasure mankind has received from this master's hands.

No single monument is necessary to remind us of this man. He left hundreds of monuments, and only a small tablet marks the site of the house where he worked so many years:

"Here stood the House  
in which  
Antonio Stradivarius  
Brought the Violin to its Highest  
Perfection  
and left to Cremona  
an Imperishable Name as a  
Master of His Craft."

And, where they buried him there is now no tomb to which passionate violin lovers may make pilgrimages, or students of history go to dream and meditate. But remembering his warm kindness and human simplicity, we cannot resent the fact that his resting place should be marked by a public garden, where children play all day, and the sun shines, and the birds sing.

On a vase in the heart of it is just this little inscription:

"Here, where formerly stood  
The Convent and Church of the  
Dominican Inquisitors  
The Town Council  
have provided  
A pleasant prospect of  
Trees and Flowers."

Below are reproductions of  
original labels used by Stradivarius  
and some of his contemporaries.



Double quartet of French horns, Rock Island, Illinois, High School Concert Band, G. A. Berchekas, director. In front row, left to right, Roy Clark, Virginia Sandberg, Beverly Warren, George Throckmorton. Back row, left to right, Richard Ash, George Scherer, Genevieve Nelson, and John Sherer. All members, but one, are sophomores.



# Another Chapter on the Life of The FRENCH Horn

By HERBERT GUTSTEIN

**A**N old music dictionary published in 1790 by E. L. Gerber well describes the variety of French horn tone color as "the instrument which at one time will sway the feelings of our sweetheart through means of its melancholy tone, and at another time rouse the rough, ready huntman to his pursuits in field and

forest; the instrument which in the hands of a master, attracts the attention and commands the admiration of all music lovers, to such great extent in field, forest, church, and concert halls."

The Waldhorn is widely used in our

English and American hunts of today. ("Tally Ho!" we are familiar with its usage at the hunt.) This instrument is used in French army and fraternal organizations, similar to American Bugle Corps. A group of open horns is excellent field music for a marching unit.

In addition to its great variety of tone color, the French Horn has the largest range of any brass instrument. A range of four octaves can be played by an able performer. For orchestral convenience, players specialize as either high or low horn players. The low register is just as important as the high notes, and must be practiced more than the high tones. Most young players do not devote enough time to the practice of long tones on the low notes. The practicing of long tones in the low register will improve the player's attack, range, and develop a full round tone.

A Horn player should be proud of his instrument because it has a three-thousand-year-old ancestry. It was one of the first wind instruments used in the orchestra; and is a splendid solo instrument with a great repertoire, in-

**Double Horn Fingering**  
Fingering for B<sup>b</sup> Horn playing F Horn Part  
Tones easily played on B<sup>b</sup> Side of Double Horn, indicated above

**Horn in F**

Tones easier played on F Side of Double Horn, indicated above

**F Horn Fingering**  
Tones easily played on F Side of Double Horn, indicated above

Tones can only be played on F Horn



# This is the Way to DRUM

By FRANK TICHY



**H**AVING observed the high school drummer at rehearsal over a period of years, my attention has been attracted to some faults and to the handicaps they must overcome. Many students seem to believe that the instruments of percussion are of minor importance and they do not therefore consider them with the degree of seriousness which they deserve. These instruments are not secondary and the performance as a whole will be very much marred, if drummers are incapable and first class instruments are not used.

The most noticeable fault is the im-

(See Figures A and B)

Note that in Fig. "B" the arms hang freely away from the body, the sticks forming a right angle when playing. In Fig. "A" the arms hug the body causing the sticks to be held almost parallel, bringing into action the wrong set of muscles.

(See Figures C, D and E)

The left hand stick is held between the thumb and the forefinger (the butt end lying in the crotch) and rests on the first joint of the third finger (the butt end projecting about four inches). Pressure on the drum is made with the first finger placed over the stick.

The second finger acts as a guide. The third and fourth fingers are bent slightly but do not touch the palm of the hand. Note Fig. "C."

The right hand stick is grasped with the thumb and in the first joint of the first and second fingers, the thumb directly opposite the fingers. This equalizes the pressure and eases the grip on the stick. The butt end of the stick extends one inch beyond the hand and should touch its fleshy part about where the wrist joins the hand. The last two fingers are closed under the stick very lightly but do not touch it. Note Fig. "D." The natural playing position of the right hand and stick is shown in Fig. "E."

At a recent rehearsal I saw four drummers playing in a most unsightly manner. One snare drummer had his drum on a sling on his chest with his arms doubled up like a jackknife. An-

(Continued on page 38)

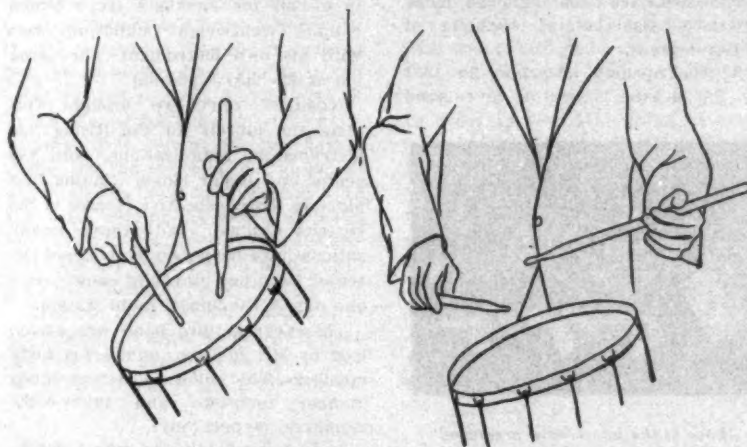


Figure "A," Incorrect

Figure "B," Correct

proper manner of holding the sticks. About two-thirds of the drummers grip their sticks incorrectly, straining arm muscles and stiffening wrists, forgetting that relaxation is most essential to smooth performance.

Practicing should always be done in a standing position to permit free movement of arms and correct holding of sticks. Playing under undue strain not alone mars technique but prevents flexibility.

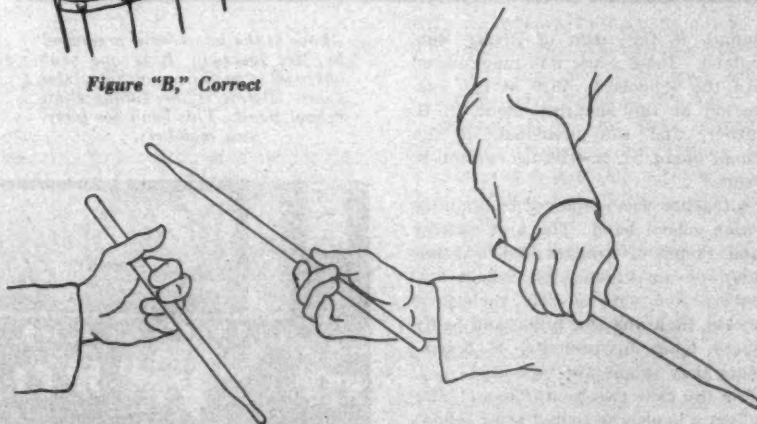


Figure "C," Left Hand

Figure "D," Right Hand

Figure "E," Right Hand



*Ready for the march is this thirty-eight piece Senior High School Band of Rising Sun, Indiana.*

# RISING SONS AND DAUGHTERS OF RISING SUN

**C**AN a small town of only 1,300 inhabitants support three school bands, each band paying for its own instruments and music? It has been done.

Located on the banks of the Ohio River, only a short distance from Cin-

time and full credit is given for the work. Only instructors holding valid certificates have been employed, many of these also holding bachelor of music degrees.

At the opening of school in 1931 L. P. Jackson was the new band

leader. Not long after becoming familiar with the surroundings, he put in a call for members for a junior band. Twenty-eight children, each with his own instrument, were present at the first rehearsal.

Nineteen thirty-two brought contests and laurels for the Rising Sun instrumental organizations, both the senior and junior bands winning first place in their respective classes in the District Contest. Both these organizations have been very active, and the senior band has played at county fairs and over a Cincinnati radio station.

This year a third band was organized by Mr. Jackson, numbering forty members. The junior and senior bands number forty-two and thirty-eight members, respectively.

Thus a small town of only 1,300 inhabitants supports three school bands, with each band paying for its own instruments and music. It can be done.

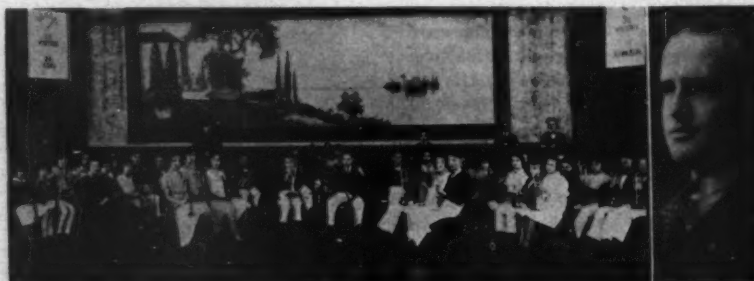


cinnati, is the town of Rising Sun, Indiana. Band work was inaugurated into the schools in 1926 at the suggestion of the superintendent, J. G. Turner, and the president of the school board, H. L. Gibson, two music lovers.

A teacher was employed to organize a high school band. The first call for band members brought out a small group of ambitious high school students armed with a wide variety of age old, high and low pitch, and badly dented band instruments, if instruments they might yet be called.

For the first two years "band" was an "extra" and was taught after school hours. Now band is taught on school

*Above is the latest band organized by Mr. Jackson. It is one year old and is made up of forty students. Below is the Junior High School Band. This band has forty-two members.*



# Clarinet FINGERING

Difficult passages in solo  
parts of Band Contest  
numbers explained

By C. L. McCREERY

Prominent Chicago Clarinet Teacher

Pearle Tyler of Tampa, Florida. Entered recent State Music Festival in clarinet, Class A; Piano, Class B; and Xylophone, Class B. Pearle is twelve years old and in the ninth grade.



**F**OLLOWING up my article in the February issue of *THE SCHOOL MUSICIAN* we will study the difficult passages in the solo clarinet parts of the two band numbers "Barber of Seville" and "Stradella."

Example A is the 5th, 6th and 7th measures of the "Barber of Seville" counting from the Allegro Vivace. In the 5th measure to play the grace notes F to E<sub>b</sub> smoothly, finger the E<sub>b</sub> in the usual way but play the F grace note by lifting the second finger of right hand on lower joint, leaving all other fingers down. In the 6th and 7th measures finger all the B<sub>b</sub>'s by fingering A in the usual way, for B<sub>b</sub> instead of using the thumb on register key, use the second side key from top on upper joint with right hand.

Example B is the 43rd measure of the Allegro. Finger the D<sub>b</sub> by adding the two lower side keys on upper joint to regular C fingering. After this fin-

gering for D<sub>b</sub>, the B<sub>b</sub> following should be fingered with register key, thumb, two fingers on top joint and small key just below second finger using the third finger on this key.

Example C is the 52nd and 53rd measures. In measure 52 finger G<sub>b</sub> with same fingering as F natural but add small key below second hole lower joint using third finger on this key. In the same measure and first part of measure 53 we have E<sub>b</sub>, D<sub>b</sub>, C and E<sub>b</sub>. In order to play this group of notes smoothly we play the C with left hand little finger as E<sub>b</sub> can only be played with the right hand. We have a conflicting fingering as D<sub>b</sub> would be played with left hand also, here we are permitted to slide from E<sub>b</sub> down to D<sub>b</sub>, both with right hand little finger, that way we can play the C with left hand little finger. In playing the other notes in measure 53 leave little finger down on E<sub>b</sub> key.

Example D is measures 63, 64, 65 and 66. In measure 63 trill F to G by fingering F in the regular way trill to G by opening key producing G<sub>2</sub>, second line of staff. F<sub>2</sub> in measure 64 is trilled by lifting first finger. Measure 65 G trill to A is produced by playing G in usual way trilling to A by using second side key from top on upper joint. Measure 66 trill A to B<sub>b</sub> by fingering A in usual way, play B<sub>b</sub> by using the second side key from the top on upper joint using right hand.

Example E is measure 75 and 76. Finger high B<sub>b</sub> in measure 76 with register key, thumb, first finger upper joint and first finger on lower joint.

The following examples are in "Stradella":

Example F is the 17th and 18th measures counting from the beginning of number. In the 17th measure finger high D<sub>b</sub> with thumb, register key and two lower side keys on upper joint with right hand. Finger B<sub>b</sub> before it with thumb, register key, two fingers and small key below it on upper joint using the third finger on this key.

Example G is the 32nd measure. Play B<sub>b</sub> with register key, thumb, two fingers and lower side key on upper joint. Finger high D<sub>b</sub> same as in Example F.

Example H is the 46th measure. Finger B<sub>b</sub> as in example A in measures 6 and 7.

Example I is the 103rd measure counting from the Allegro. Finger high D<sub>b</sub> as in example B. Finger B<sub>b</sub> as explained in same example.

My next article will continue with two more numbers.







## MUSEUM LIGHTS

**M**ANY of our visitors at the Conference expressed the desire to get a picture of THE SCHOOL MUSICIAN Museum, but none were available at that time. So one night we waited until after closing hours, and aimed the camera at the antiques, and lo! and behold, the above is what we photographed for you.

Celebrities kept coming in and out,

*Even our camera was on the job. Here are a few it caught: Right, Edward Meltzer, S.M. writer; farther right, war drums of our exhibit; below, Captain Gish, director of the Austin H. S. Band, Chicago; some S. M. Personalities, Edith Regan, Mabel Hewitt, and Gretchen Preuss; lower corner, R. L. F. Robmann and Joseph E. Maddy, known to all of you.*

too fast for us to focus our camera and get them to pose for us. Next time we're going to have two cameras. I'm not even going to mention a few of our well-known visitors, because if I can't mention at least all the celebrities, I'd better not mention any. Anyway, your two association presidents were there.

Of our fifty-seven entries in the Museum, the serpent caused the most

commotion. You can easily find it in the picture if you have an idea of what a serpent looks like. To continue with my story, the serpent is a 17th century instrument invented by a Frenchman. It is said that Antoine Sax used this instrument with a clarinet mouthpiece in making up our present-day saxophone. However, the tone of this instrument is much like that of our sousaphone.

Then there were some music books. Some over a hundred years old. It is interesting to note that during the Civil War period, numbers instead of notes were used, but this numerical system is not used today.

Bell over the shoulder cornets and trumpets also aroused quite a bit of interest. And there was one lengthy instrument called an English sackbut. It is the ancestor of the trombone, and the bell on this also goes over the shoulder. Quite a few of the students wanted to know what the idea was, having the bell over the shoulder; and some suggested that maybe when the army and band were on the march the band walked ahead of the army and in order that the army keep in step, the bells were made to point over the shoulder.

Another instrument, or rather instruments, that caught the eye, were the two pocket violins. "Why are they so small?" everyone wanted to know. Well, there was a reason. These pocket violins were used by traveling minstrels and dancing masters. In their travels from town to town on horseback they had to have something that would fit into their traveling bag; hence, the pocket violin.

Clarinets ninety years old took their bow to the public, as did all the cornopeans and various trumpets. The clarion was just itching to announce the coming of some kingly brigade. A cornet with jewels and inscription on it took its place among those out in front. It belonged to Jules Levy, the world's most famous cornetist, and was given to him by the Prince of Oldenburg.

We hope that you enjoyed the talk on these instruments at the Conference and that you can now pick out each one and tell its history.

We are thankful to the following who loaned us these instruments from their private collections: Frank Holton & Co., Elkhorn, Wis.; Ludwig & Ludwig, Chicago; York Band Inst. Co., Grand Rapids, Mich.; H. N. White Co., Cleveland; Fillmore Music House, Cincinnati; Leedy Mfg. Co., Elkhart, Ind.; Lyons Band Inst. Co., Chicago; C. G. Conn, Ltd., Elkhart, Ind.; and Harry Pedler & Co., Elkhart, Ind.



# Have You Registered for the Drum Majors' National Twirling Contest?

**I**T WAS just a year ago at the National Band Contest in Evanston that the first Twirling Drum Major Contest was held. And it took only seven minutes. It happened this way.

The massed band, of some six thousand or more pieces, was all ready, waiting for the director to raise his baton, which would signify that they were on the air, over a national hook-up. But they were just seven minutes too early. And during those seven memorable minutes, the first Twirling Drum Major Contest took place.

Eleven drum majors took part in this contest, one a girl, Dot Slamin of Waltham, Massachusetts. Every one of the eleven contestants showed that they knew "the language of the baton," spinning them up in the air so that they looked like silver streaks, tossing them backward and forward, jumping over them, never missing. And strutting! Some of them looked as if they would bend over backward.

On the cover of our February issue appeared the picture of Herman Wiegman, First National Drum Major Twirling Champion in the history of school music. Herman is planning to enter again this year, and with his S. M. baton we expect him to do wonders.

The first three winners in the first Twirling Drum Major Contest were given the choice of choosing their prizes. Herman chose a baton. On the head of the baton is inscribed

his name and the fact that he is the first twirling champion. Herman is out to defend his title this year.

So popular has this type of contest become throughout the United States, that most every state that has a State Contest has included a Twirling Drum Major Contest among its events. Again this year there will be a National Twirling Drum Major Contest and will be held in connection with the National Band Contest at Des Moines.

President McAllister lists here the rules governing the Twirling Drum Major Contest of 1934:

## Rules for Twirling Drum Major Contest at the National Contest in Des Moines

1. Time for each drum major's performance is limited to six minutes. During that time they must demonstrate the following:

1. Two hand spin (front of the body).
2. Fake twirl (figure 8).
3. Pass around the body.
4. Cart Wheel.
5. Throws.
6. Original or special baton movements.

2. The drum major will also be judged on his smoothness, particularly in continuity in transmission from one movement to another.

3. Eligibility in this contest is confined to drum majors of bands entered in the national contest, and to drum majors qualifying through regular State Twirling Drum Major Contests.

# Official Program of Events FOR THE National Orchestra Contest

**Fees:** The entrance fee is one dollar per person for each event entered, and five dollars per school to join the National School Orchestra Association. Make checks payable to O. J. Kraushaar, secretary-treasurer.

**Awards:** Five ratings will be used. Orchestras will be presented with bronze plaques. Soloists and ensembles will receive medals.

**Hospitality:** Ottawa will furnish free lodging and breakfast to all contestants. Each orchestra will be quartered in a hall or large room where rehearsals may be held whenever desired. Bring your own stands for these rehearsals.

**Time and Place:** Ottawa, Kansas, May 24, 25, 26.

**Program:** (tentative)  
Thursday, May 24—Class C Orchestras.  
Friday, May 25—Class B Orchestras.  
Saturday, May 26—Class A Orchestras.  
Saturday, May 26—Solo and Ensembles.

**Eligibility:** All soloists, ensembles, and orchestras winning a first rating in the state contest are eligible to play in the National Orchestra Contest. In states where the rating system is not used first and second place winners are eligible.

**Register:** Send all entries to National Orchestra Contest Committee, 64 East Jackson Boulevard, Suite 240, Chicago, Illinois.

The Northwestern Ohio High School Instrumental Festival held March 24 at Bowling Green. Comprised of Festival Band, Glenn C. Bainum, guest conductor, and Charles F. Church, Jr., conductor; Multiple String Quartet, Merrill C. McEwen, conductor; and assisted by College Mixed Chorus.



Scene of the Bowling Green Festival.

# National Ensemble Contest WINNERS

THE National Instrumental Ensemble Competitions, under the auspices of the National School Band Association and the National School Orchestra Association, in cooperation with the committee on instrumental affairs, with Adam P. Lesinsky, Whiting, Indiana and A. R. McAllister, Joliet, Illinois, as co-chairmen, was held on Monday, April 9th at the Stevens Hotel, Chicago, as a part of the Music Supervisors National Conference program. J. I. Tallmadge, Proviso Township High School, Maywood, Illinois, served as contest chairman for the brass sextet competition.

The judge of the brass sextet competition was Charles B. Righter, of the University of Iowa; O. J. Kraushaar, Waupun High School, Waupun, Wisconsin was chairman of the woodwind quartet competition and George Wain of Oberlin College, Oberlin, Ohio, was the judge. Mr. Wain also served as

chairman of the woodwind quintet contest later in the day and Henri Vanbrugghen, formerly Conductor of the Minneapolis Symphony Orchestra and now head of the music department of Carleton College was the judge. Adam P. Lesinsky of the Whiting High School, Whiting, Indiana, was the chairman of the string quartet section of the ensemble contest. George Dasch, director of the Little Symphony Orchestra of Chicago was the judge of this group.

## Massed Concert

After having had two rehearsals on Tuesday the competing ensembles gave a massed festival concert in the grand ballroom of the Stevens Hotel on Tuesday evening. The program for this concert was comprised of selections from the contest list. An introductory explanation of the purpose and nature of the contest was given

by Doctor Joseph E. Maddy of Ann Arbor, Michigan, who also announced each ensemble, its conductor and guest conductor.

The conductor of the woodwind quartet was O. J. Kraushaar. Edward Turechek of Marion, Indiana, composer of *Divertissement* (F Minor) one of the contest selections, conducted his own composition. Lee Lockhart, supervisor of instrumental music in the public schools of Pittsburgh, Pennsylvania, was the guest conductor, Adam P. Lesinsky was the conductor of the string ensemble, and George Dasch was the guest conductor. George Wain was conductor for the woodwind quintet.

In this group *Introduction and Scherzo* was conducted by the composer, Edward Turechek. Henri Vanbrugghen was the guest conductor. In the absence of the guest conductor

## Woodwind Quartet

Chairman: O. J. Kraushaar.....Waupun, Wisconsin  
Judge: George E. Wain.....Oberlin, Ohio

### Group One

Hobart High School.....Hobart, Indiana

### Group Two

Pocatello High School.....Pocatello, Idaho  
Urbana High School.....Urbana, Illinois

### Group Three

J. Sterling Morton High School.....Cicero, Illinois  
Oxford Union High School.....Oxford, Michigan

### Group Four

None

### Group Five

None

## String Quartet

Chairman: Adam P. Lesinsky.....Whiting, Indiana  
Judge: George Dasch.....Chicago, Illinois

### Group One

John Adams High School.....Cleveland, Ohio  
Glenville High School.....Cleveland, Ohio  
Lane Technical High School.....Chicago, Illinois

### Group Two

Elgin High School.....Elgin, Illinois  
Bloom Township High School.....Chicago Heights, Illinois  
Springfield High School.....Springfield, Missouri  
North Division High School.....Milwaukee, Wisconsin

### Group Three

Urbana High School.....Urbana, Illinois  
Waukegan Township High School.....Waukegan, Illinois  
J. Sterling Morton High School.....Cicero, Illinois  
Whiting High School.....Whiting, Indiana  
Frankfort High School.....Frankfort, Indiana

## Woodwind Quartet

Chairman: George E. Wain.....Oberlin, Ohio  
Judge: Henri Verbrugghen.....Northfield, Minnesota

### Group One

Lane Technical High School.....Chicago, Illinois  
Glenville High School.....Cleveland, Ohio

### Group Two

Downers Grove High School.....Downers Grove, Illinois

### Group Three

J. Sterling Morton High School.....Cicero, Illinois  
Urbana High School.....Urbana, Illinois  
Proviso Township High School.....Maywood, Illinois

### Group Four

Harrison Technical High School.....Chicago, Illinois

### Group Five

None

## Brass Sextet

Chairman: J. Irving Tallmadge.....Maywood, Illinois  
Judge: Charles B. Righter.....Iowa City, Iowa

### Group One

Proviso Township High School.....Maywood, Illinois  
Deerfield-Shields High School.....Highland Park, Illinois

### Group Two

J. Sterling Morton High School.....Cicero, Illinois  
Charles City Senior High School.....Charles City, Iowa  
Urbana High School.....Urbana, Illinois

### Group Three

Harrison Technical High School.....Chicago, Illinois  
Lake View High School.....Chicago, Illinois

### Group Four

Parker High School.....Chicago, Illinois

### Group Five

Pratt High School.....Pratt, Kansas



of the University of Illinois Band, J. I. Tallmadge, directed all the numbers of the brass sextet. These included one of his own compositions, *Fantasia, Rain*.

The efforts of the young ensemble players were well received by a large and appreciative audience. The entire program follows:

#### Woodwind Quartet

1. Divertissement (F minor).....Turecek (W)
2. Loreley—Paraphrase (arr. A. E. Harris) .....Sticher (CB)
3. Scenes from Childhood. Harvest Song in Canon Form—Sicillienne Fugue .....Schumann (W)
4. Alsatian Dance (arr. A. E. Harris) .....Laube (CB)

#### String Quartet

1. Quartet No. 1, Op. 18. Allegro con brio .....Beethoven (GHM)
2. Quartet in D Major, Op. 11. Andante Cantabile .....Tchaikovsky (GHM)
3. Quartet in G Major, Op. 54. Menuetto .....Haydn (GHM)
4. Quartet in G Major, No. XIV. Molto Allegro.....Mozart (GHM)

#### Woodwind Quintet

1. Adagio and Minuetto from Sonata Op. 2 No. 1...Beethoven (W)
2. Gypsy Dance....Franz Danzi (CF)
3. Suite Op. 57, Pt. 1, Canon, Pt. 3, Finale .....Lefebvre (Im)
4. Introduction and Scherzo.....Turecek (W)

#### Brass Sextet

1. Triumphal March from Aida...Verdi (W)
2. Fantasia, Rain....Tallmadge (W)
3. Serenade for Brass Sextet.....Gault (Dix)
4. Brass Sextet in Four Parts, Opus 30 Oskar Bohme (Pub. to be ann'd)



Downers Grove, Ill., woodwind quintet, Second Division, 1934 Nat'l. Ensemble Contest. G. Haller, flute; B. Barden, oboe; E. Mejdrick, clarinet; G. Warner, bassoon; C. Miller, French horn.



Lane Tech String Quartet, Chicago, First Division, Nat'l. Ensemble Contest, 1934. H. Clebanoff, 1st violin; F. Siegel, 2nd violin; C. Mikulski, viola; Strnad, cello.

## National Orchestra Association Official Announcements

THE National School Orchestra Association held its Annual Meeting in the lower tower ballroom of the Stevens Hotel in Chicago, Illinois, on April 10, 1934. After the minutes of the previous meeting were read by the secretary, O. J. Kraushaar of Waupun, Wisconsin, President Adam P. Lesinsky of Whiting, Indiana, gave a resume of the work done by the Association during the school year.

He announced the 1934 National Orchestra Contest to be held in Ottawa, Kansas, and eulogized the late C. A. Peacock, director of the famous Ottawa High School Orchestra, whose untimely death on April 2nd was the cause for profound grief to his many friends and admirers in the musical world. A motion was passed instructing the officers of the Association to formulate a resolution and send it to the

bereaved families of Mr. C. A. Peacock and Jim Boyer, secretary of the C. G. Conn Company, who died suddenly on April 5th.

A motion was passed approving the action of the National School Band Association to alternate the National Orchestra Contest with the National Band Contest. The orchestra association will hold the National Contest in 1935 which will also include the National solo and ensemble contest for wind instruments. In 1936 the Band Association will hold the contest including the solo and ensemble contest for string instruments.

The following officers were elected:

President—Adam P. Lesinsky, Whiting, Indiana.

1st Vice-President—George Wilson, Emporia, Kansas.

2nd Vice-President—H. A. Converse,

Joliet, Illinois.

Secretary-Treasurer—O. J. Kraushaar, Waupun, Wisconsin.

Board of Directors—Russell V. Morgan, Cleveland, Ohio; J. Leon Rud-dick, Cleveland, Ohio.

The other two members of the board of directors whose terms did not expire are:

Francis Findlay, Boston, Massachusetts.

Glenn Woods, Oakland, California.

Contest Committee—Charles B. Righter, Chairman, Iowa City, Iowa.

Alexander Harley—Des Plaines, Illinois.

Louis Wersen—Aberdeen, Washington.

Matthew Shoemaker—Hastings, Nebraska.

Paul W. Matthews—Lexington, Kentucky.

# Some Interesting LETTERS in the Editor's Mail

**E**LVIN L. FREEMAN, director of school bands, Syracuse, New York, just sent us this picture of an obsolete instrument. Quoting from his letter: "Mr. Warren, the principal of Skaneateles High School, recently purchased the horn at a public auction for seventy cents, being the highest bidder.

The horn has six finger holes and a key for the thumb and each little finger. The mouthpiece is the same size as the trombone.

I would be glad to hear what it is and about how old. There is no name of the maker on the horn."

Well, to be perfectly honest, Mr. Freeman, we could not answer your inquiry, but we knew right where to get the information and that is something. There is a man down in Elkhart, Indiana, Harry W. Schwartz, who knows more about instrument history than the Smith Brothers know about raising whiskers. We made inquiry of him, and here is his reply:

"The photograph and the description of the instrument about which Mr. Freeman asks leads me to believe it is a form of serpent. I have never seen one exactly like this, but I saw a number in the Smithsonian Institute which were practically identical with this one.

The first serpent horn was invented in 1590 by Guillaume of Auxerre, France. This instrument was of the type shown at your Museum at the Conference. It was in the shape of the figure "S".

Along toward the end of the 18th Century the serpenteleide or military serpent was developed. This instrument was of wood covered with leather, but the Mr. Freeman instrument seems to be a duplication of this model in brass. The original military serpent had a brass mouthpiece like the Mr. Freeman instrument, but the bell and branch were all of wood.

The ophecleide was invented around 1800. We know that ophecleides were used on the field of Waterloo in 1815. These were entirely of metal and had quite a number of keys on them. This was the instrument, as you of course know, which Sax experimented with



*Elvin L. Freeman, director of school bands, Syracuse, New York, holding unusual instrument purchased at an auction. Do you know what it is?*

using a clarinet mouthpiece instead of the cup mouthpiece, from which experiments he obtained the idea for the saxophone.

I would say, therefore, that the instrument Mr. Freeman has is an instrument developed midway between the military serpent and the ophecleide, and that it was produced around 1800 or possibly a little before."

## A Contest on the Gulf

**J**UST as we were about to go to press the Western Union boy came hurrying in with a telegram from New Orleans. Adding all of those little words that for economy's sake are generally omitted from telegrams, the message read as follows: "The School Musician, 230 North Michigan Avenue, Chicago, the State Band Contest under affiliation with the National School Band Association will be held on May 8 in New Orleans' Million Dollar Municipal Auditorium nationally known conductors are coming to act as judges forty bands participating handsome souvenir program to be published for distribution at all performances ticket sale indicates attendance of 18,000 advertising rates \$75 per page \$40 per half page can use half-

tone cuts up to 120 line screen please confirm this wire—Louisiana State Music Contest and Festival Association."

Well, gentlemen, there is your confirmation. We hope this advertising will do you a lot of good and that the New Orleans contest will be an overwhelming success. We have no doubt it will be. Please remember to send us some pictures and the official record of winners as soon as the contest is over, for publication in our May issue.

## Wants Band Room Plans

**H**ERE is a very interesting letter from the director of the Instrumental Music Department of the Ponca City, Oklahoma, High School. Mr. T. A. Patterson wants suggestions from some of his fellow school music directors. Will you please write to Mr. Patterson direct and give him the benefit of your good idea? Here is his letter.

"Dear Sir: My superintendent has asked me to supply him with a plan or drawing for the ideal band and orchestra room which will take care of organizations of from 90 to 100 members. This room is to include the storage closets and instrument racks or any other necessary built-in features. I thought perhaps some one had submitted to your magazine a drawing of this type. If they have, and it is available, I would appreciate it. If not, and you think we might get a response by placing a request for such plans, I would be glad for that cooperation.

Our department here has outgrown our present space, and the board is planning to build an instrumental building. I hate to trust my ideas alone on a project of this kind, so would appreciate any help. Yours respectfully, T. A. Patterson."

Incidentally, it would no doubt be interesting and helpful to have an exchange of ideas on this subject in the columns of THE SCHOOL MUSICIAN. Expansion and improvement are the order of the day. We would like to hear from some of those men who have worked out good ideas in the planning of band and orchestra rehearsal rooms.

While this is the first year our pupils have been reading your magazine, I doubt if you have a more enthusiastic bunch of readers anywhere. You seem to have hit on the right idea for a school music magazine.—C. F. Lebow, Instrumental Supervisor, Salina, Kansas.

\*\*\*

The pupils of my school love this magazine more than any other in the field it represents.—George A. Peck, President, Delaware State Education Association, Lewes.

# Some District Contest Winners

## ILLINOIS

### West Central District Band

#### Contests

#### CLASS A

##### Group I

Springfield, Quincy, and Pekin High School Bands.

#### CLASS B

##### Group I

Beardstown and Taylorville Bands.

##### Group II

Rushville and Monmouth.

#### CLASS C

##### Group I

Auburn, Petersburg, Waverly, Chillicothe, Carthage, and Knoxville.

##### Group II

Metamora, Washington, Fairview, and Washburn.

##### Group III

London Mills, Delavan and Warsaw.

#### CLASS D

##### Group I

Farmington and Loami.

##### Group II

New Berlin and Dallas City.

#### CLASS E

##### Group I

Springfield Grade School Band.

##### Group II

Waverly Grade School Band.

### Winners of the West Central

### District Solo Contests

#### PIANO

##### Group I

High School—Roberta Savage, Beardstown; Charlotte Mayfield and Edith Wood, Springfield, and contestants from Chillicothe, Quincy, Carthage and Monmouth.

##### Group II

Anna Bolster, Petersburg; Eloise McTaggart, Auburn.

#### OBOES

##### Group I

Grades—John Luthinger, Petersburg.

High Schools—Jim Dwyer, Quincy; Springfield.

##### Group II

Grades—Luella Finney, Petersburg.

#### FLUTE

##### Group I

High School—Rosemary Rieley, Beardstown.

##### Group II

Ed Oats, Taylorville.

#### TROMBONE

##### Group I

Grades—Chillicothe and Quincy.

##### Group II

Jerome Sibia, Springfield.

#### ALTO SAXOPHONE

##### Group I

High School—Carl James and Earle Archer, Springfield.

##### Group II

Bob Cannon, Beardstown.

##### Group III

Catherine Dixon, Petersburg.

#### BASSOON

##### Group I

Mary Purks, Taylorville.

#### TROMBONE

##### Group II

High School—Jack Scatt and Eugene Anderson, Taylorville; Allen Swim and Bob Thomas, Beardstown; Don Dally and Morris Brooks, Springfield.

#### ALTO CLARINET

Paul Heintz, Springfield.

## FLUEGEL HORN

### Group I

High Schools—Edward Paluska, Waverly; Bob Hutton, Springfield.

### Group II

Louise Kroush, Waverly; Dick Murray, Quincy.

## BASS

### Group I

High School—Gilbert Hennessey, Springfield; Emmett Haworth, Beardstown; Daniel Green, Taylorville; William Thompson, Petersburg.

### Group II

Kenneth Long, Springfield; Robert Watkins, Petersburg.

## FLUTE TRIO

### Group I

Springfield grade (Kimery, Weber, Grubb) and (Green, French, Otten).

## SAXOPHONE QUARTET

Springfield and Quincy.

## BRASS QUARTET

### Group I

Quincy.

### Group II

Springfield.

## CLARINET QUARTET

### Group I

Springfield, Petersburg.

## FRENCH HORN

### Group I

High School—Nolan Higginbotham, Taylorville.

### Group II

Bob Taylor, Beardstown; Wilma Stephens, Taylorville.

## FRENCH HORN

### Group I

Grades—Jerrold Thompson, Petersburg.

### Group II

William Menichetti, Petersburg.

## ALTO HORN

### Group I

High School—Leo Hamburger, Warsaw.

### Group II

Grades—Leslie Parrott, Springfield.

## BRASS QUARTET

### Group I

Springfield (Hines, Colantina, Bruno, Leonard).

### Group II

Springfield, Petersburg and Warsaw.

## Saxophone Quartet

Springfield and Quincy.

## BARITONE

### Group I

Ruth Davenport, Waverly; Russell Hugs, Taylorville; O. E. Warren, Springfield; Frank Menichetti, Petersburg.

### Group II

Frank Lee, Springfield; Alex Morgan, Taylorville.

## TENOR SAXOPHONE

### Group I

Charles Mitchellson, Taylorville.

## BRASS QUARTET

### Group I

Grades—Waverly.

## ALTO SAXOPHONE

### Group I

Grades—Jimmie Roseberg, Springfield; Billy France, Loami; Richard H., Petersburg.

### Group II

Dean Grafton and Billie Hansmeyer, Beardstown.

## E FLAT CLARINET

### Group I

Danny Hendricks, Taylorville.

## FLUTE

### Group I

Grades—Kenneth Emery and John Weber, Springfield.

### Group II

Dorothy Hubbell, Beardstown; Howard Homer, Petersburg.

## FLUEGEL HORN

### Group I

Grades—Mary Woods, Waverly.

### Group II

Margaret Lythell, Waverly; Bill Hutton and Art Barrer, Springfield.

## CORNET

### Group I

Grades—William Bristol and Robert Kennedy, Springfield.

### Group II

Grades—Mary Woods, Waverly; Mary Knippenberg and John Beatty, Beardstown.

### Group III

Grades—Kathryn Crum, Waverly; Darold Shutt, Auburn.

## BASS HORN

### Group II

Grades—Charles H. Love, Springfield.

## CLARINET

### Group I

High School—Leslie Conway, Porter Irwin, Springfield; Giuseppe Calandro, Taylorville; Donald Woods, Waverly.

### Group II

George Guilan, Petersburg; Oscar Huggbe, Taylorville; Richard Rink, Beardstown.

## CLARINET

### Group I

Grades—Robert Apken, Petersburg.

### Group II

Marie Maher and Dorothy Daugherty, Beardstown; Marjorie Rourke, Waverly; Marilyn Brooks, Springfield.

## CORNET

### Group I

High School—Arthur Harris, Quincy; Harold Hines, Parker Sandmeyer, Springfield; Ed Paluska, Waverly; Tom Cochran, Taylorville.

### Group II

George Spates, Taylorville; Joe Phelps, Bob Wishner, Beardstown; Doris Harney, Waverly.

## SNARE DRUM

### Group I

High School—Springfield.

Grades—Glenn Dallman, Petersburg.

## BARITONE

### Group I

Grades—Julian Baggerly, Waverly.

### Group III

Bob Wright, Springfield.

## BARITONE SAXOPHONE

### Group I

Herman Brown, Waverly.

### Southern District West High

### School Solo Contest

## TRUMPET

### Group I

Benny Juillius, Belleville; James Monroe, Collinsville; Albert Bradin, Centralia; Virgil Leinicke, Belleville; Sumner Michiel, Highland; William Mottar, Edwardsville.

### Group II

Marion Alch, Highland; Nell McKelvie, Coulterville; Emmerson Brunsman, Belleville; Herman Perry, Hillsboro; Ruth Miller, Edwardsville; Vernon Bonn, Collinsville.

### Group III

Alvin Seltzer, Hillsboro.

## DRUMS

### Group I

Louis Rhein, Belleville; Bill Mants, St. Elmo.

### Group II

Norman Peters, Belleville.



**BARITONE****Group I**

Cleone Etskorn, Edwardsville; Clarence Rerne, Granite City; Mildred Walker, Collinsville; Jack Elliot, Centralia; George Rosenthal, Belleville; Harry Beckmeyer, Hillsboro; William Book, Mulberry Grove.

**Group II**

Elbert Boren, Belleville.

**Group III**

Frank Acardi, Collinsville.

**FRENCH HORN****Group I**

George Chambera, Centralia; Josephine Augsburg, Edwardsville; James Lister, Belleville.

**Group II**

Olympia Peyla, Collinsville; Gwendlyn Chandler, Collinsville.

**BARITONE SAXOPHONE****Group I**

Hubert Taylor, Centralia.

**CLARINET B FLAT****Group I**

Joan Holcomb, Centralia; Geraldine Osterholts, Centralia.

**Group II**

Leo Sliva, Collinsville; Calvin Hofevitz, Edwardsville; Norman Goldberg, Belleville; Doris Harrison, Centralia; Ralph Taylor, Granite City.

**Group III**

Cletus Jones, Granite City.

**SOUSAPHONE****Group I**

Waldo Tisch, Belleville; Wilbur Saeger, Belleville; Dominic Donera, Collinsville; Charles Ranela, Collinsville; Willis Varner, Edwardsville; Dorothy Kniser, Edwardsville.

**Group II**

Franklin Bonillon, Mulberry Grove; Oliver Burnett, Belleville.

**XYLOPHONE****Group I**

Franklin Peirce, Edwardsville; Arleen Haddick, Collinsville; Betty Clayton, Edwardsville.

**BRASS QUARTET****Group I**

Edwardsville.

**Group II**

Hillsboro, Belleville and Collinsville.

**TROMBONE****Group I**

Rudolf Holtz, Belleville; Charles Wilson, Centralia; Harold Pence, Hillsboro.

**Group II**

Hubert Velle, Belleville; Oland Gilbert, Collinsville; Clifford Kirach, Collinsville.

**BASSOON****Group I**

Erma Warren, Centralia.

**Group II**

Muri Sickbert, Edwardsville; Peggy Hartman, Collinsville.

**FLUTE****Group II**

Kasebert, Granite City.

**Group III**

Raoul Tayon, Collinsville; Robert McKittrick, Edwardsville.

**OBOE****Group I**

Earl Schuster, Belleville.

**Group II**

Glen Voight, Granite City.

**Group III**

G. Augsburg, Edwardsville; Gertrude Haig, Collinsville.

**TENOR SAXOPHONE****Group I**

Joan Holcomb, Centralia.

**Group II**

Raymond Lenzini, Centralia.

**E♭ CLARINET****Group I**

Carl Poali, Collinsville.

**ALTO CLARINET****Group II**

Keith Kaelin, Centralia.

**PICCOLO****Group I**

Benits Goad, Centralia.

**PLANO****Group I**

Geraldine Osterholts, Centralia; Betty Guller, Edwardsville; Juanita Cox, Belleville; Harold Kriba, Edwardsville; Helen Bartran, Centralia.

**Group II**

Margaret Guse, Collinsville.

**ALTO SAXOPHONE****Group I**

Jimmy Arndt, Centralia; Bernard Vance, Centralia; Audrey Gaskill, Collinsville.

**Group II**

Allen Fries, Belleville.

**Group III**

Alvin Stenzel, Belleville; M. Quin, Granite City; Marjorie Tabor, Collinsville.

**SAXOPHONE QUARTET****Group I**

Collinsville.

**BASS CLARINET****Group I**

Ruth Keller, Collinsville.

**WOODWIND QUINTET****Group I**

Collinsville.

**CLARINET QUARTET****Group I**

Collinsville.

**MISCELLANEOUS WOODWIND****ENSEMBLE**

Belleville.

**GRADE SCHOOL PIANO****Group I**

Martha Wham, Centralia; Martha Mabry, Centralia; Charles Prochasky, Belleville; Audrey Marsh, Belleville; Melba-corinne Wiechert, Belleville.

**Group II**

John Blyth, Collinsville; Ruth Fritz, Belleville.

**MELLOPHONE**

Michael Book, Mulberry Grove.

**BRASS SEXTET**

Collinsville.

**BRASS QUARTET****Group I**

Edwardsville.

**Group II**

Hillsboro, Belleville and Collinsville.

**Southwestern Illinois District  
Band Contest, Belleville****CLASS A****Group I**

Belleville Township High School Band, Edwin H. Peters, Director; Centralia Township High School Band, C. Scripps Beebe, Director.

**Group III**

Granite City Community High School Band, C. W. Elkin, Director.

**CLASS B****Group I**

Edwardsville High School Band, W. Varner, Director.

Collinsville Township High School Band, F. R. Kreider, Director.

**Group II**

Hillsboro High School Band, J. B. Cox, Director.

Wood River High School Band, L. J. Haines, Director.

**CLASS C****Group I**

Roodhouse School Band, D. Hamilton, Director.

Highland School Band, G. Raffaele, Director.

**Group II**

Shelbyville School Band, R. G. Newell, Director.

Mulberry Grove School Band, M. McDow, Director.

**Group III**

St. Elmo High School Band, R. E. Brown, Director.

**CLASS D****Group I**

District No. 190 School Band, E. H. Wirth, Director.

Carlyle Grade School Band, C. L. Schuster, Director.

New Douglas School Band, M. McDow, Director.

**Group II**

Madison High School Band, G. E. Thomas, Director.

**Group III**

Chester Grade School Band, Frieda Duncan, Director.

**CLASS D I****Group II**

Alhambra High School Band, Margaret E. Clower, Director.

**Group III**

Coulterville High School Band, M. J. Hillard, Director.

**CLASS E****Group I**

Belleville Grade School Band, Charles Muckensturm, Director.

Centralia Grade School Band, W. H. Pike, Director.

**Group II**

Edwardsville Grade School Band, W. Varner, Director.

**Grade School Solo Contest****CORNET****Group I**

Anita Elsperman, Edwardsville; Benny Julius, Belleville; William Just, Mulberry Grove.

**Group II**

Earl White, Carlyle; August Polli, Collinsville; Tommy Malon, Centralia.

**Group III**

Wamoiné Etskorn, Edwardsville; Cliff Satta, District No. 190; Aleen Huth, Highland; William Dailey, Highland; Virgil Wagner, Belleville.

**MELLOPHONE****Group I**

Lloyd Schmalensee, Belleville; Milton Heineman, Belleville.

**Group II**

Paul Koonce, Mulberry Grove.

**FRENCH HORN****Group I**

Billy Malry, Centralia; Robert Bichnell, St. Elmo.

**Group II**

Dorothy Atansperager, Edwardsville; Jack Welch, Edwardsville.

**TROMBONE****Group I**

Van Haney, Centralia; Jimmy Malry, Centralia.

**Group II**

Robert White, Carlyle; Charles Wientert, Belleville.

**BARITONE****Group I**

Pauline Raines, Centralia.

**Group II**

Dick Hilgard, Belleville; Geneva Weigner, Edwardsville.

**Group III**

Warren Leopold, Belleville; George Gibbons, St. Elmo; J. Adams, Centralia; M. Hunt, Edwardsville.

**TENOR SAXOPHONE****Group I**

Joan Holcomb, Centralia.

**Group II**

Martha Malry, Centralia.

**BASSOON**

**Group II**

Lorene Soehlike, Edwardsville.

**B FLAT CLARINET**

**Group I**

Geraldine Garren, Centralia; Joan Holcomb, Centralia.

**Group II**

Ed Veltch, Collinsville.

**Group III**

C. Strah, Belleville; R. Brockmeyer, Highland; R. Schmitz, Belleville; Evelyn Bartels, New Douglas; Jane Nichoff, Carlyle; W. Mattix, St. Elmo; Robert Richards, Edwardsville; Ruth Weidner, Edwardsville.

**ALTO SAXOPHONE**

**Group I**

M. Wham, Centralia; Jimmie Arndt, Centralia.

**Group II**

Warren Wiechert, Belleville.

**BARITONE**

**Group I**

Dwight Lory, Highland; Jr. Osterholts, Centralia.

**Group II**

John Harrison, Edwardsville; Allen Miller, Belleville; Earl Frey, Belleville.

**SOUSAPHONE**

**Group I**

Bobby Cover, Centralia.

**Group II**

Glen Holts, Belleville; Lewis Schmeder, District No. 190.

**DRUMS**

**Group I**

Warren Mattix, St. Elmo.

**Group II**

Clifford Stock, Belleville.

**F FLAT CLARINET**

**Group I**

Carl Paoli, Collinsville.

**Group II**

Regina Wenzel, Collinsville.

**OBOE**

**Group I**

Earl Paoli, Collinsville.

**Group III**

Leon Frick, Belleville.

**FLUTE**

**Group III**

Charles Grant, Belleville; John Schuster, Carlyle; Robert Koch, Highland.

**BRASS QUARTET**

Belleville.

**IOWA**

**Results of District Music Contest**

**Held at Knoxville, Iowa**

**ORCHESTRA**

**Class B**

Lamoni, superior.

**Class C**

Newberg, superior.

**MISC. GROUP OF STRINGED**

**INSTRUMENTS**

**Class AA & A**

Roosevelt, superior.

**Class B & C**

Tama, high excellent.

**VIOLIN SOLO**

Roosevelt, superior.

**VIOLA SOLO**

Roosevelt, superior.

**CELLO SOLO**

North, superior.

**CONCERT BAND**

**Class A**

Centerville, superior.

**Class B**

Knoxville, superior.

**Class C**

Panora, superior.

**MARCHING BAND**

**Class C**

Panora, superior.

**CHAMBER GROUP OF WOODWIND**

**INSTRUMENTS**

**Class AA & A**

North, superior.

**Class B & C**

Tama, excellent.

**CHAMBER GROUP OF BRASS**

**INSTRUMENTS**

**Class AA & A**

Centerville, high excellent.

**Class B & C**

Knoxville, superior.

**FLUTE SOLO**

Roosevelt, superior.

**CLARINET SOLO**

North and Lincoln, superior.

**OBOE SOLO**

North, superior.

**TRUMPET-CORNET SOLO**

Knoxville, superior.

**FRENCH HORN SOLO**

Roosevelt, superior.

**TROMBONE SOLO**

Weldon and North, superior.

**BARITONE SOLO**

Knoxville, superior.

**TUBA SOLO**

Panora, superior.

**MARIMBA-XYLOPHONE SOLO**

Lamoni, superior.

**PIANO SOLO**

Newton, superior.

**Southeast District Music Contest**

**ORCHESTRA**

**Class AA**

Burlington.

**Class A**

Iowa City.

**Class B**

Sigourney.

**Class C**

Burlington Junior High School.

**CONCERT BANDS**

**Class AA**

Burlington.

**Class A**

Iowa City and Washington.

**Class B**

Sigourney.

**Class C**

Wellman and Lost Nation.

**MARCHING BANDS**

**Class A**

Fairfield.

**Class C**

Lost Nation.

**MISCELLANEOUS GROUP OF**

**STRINGED INSTRUMENTS**

**Class AA and A**

Burlington.

**Class B and C**

Sigourney.

**CHAMBER GROUPS OF WOODWIND**

**INSTRUMENTS**

**Class AA and A**

Iowa City.

**Class B and C**

Wellman.

**CHAMBER GROUPS OF BRASS**

**INSTRUMENTS**

**Class AA and A**

Iowa City.

**Class B and C**

Sigourney.

**SOLOS**

Violin, Blakesburg; Viola, Burlington; Cello, Burlington; Stringed Bass, Sigourney; Harp, Iowa City; Flute, New London; Clarinet, Iowa City; Oboe, Iowa City; Bassoon, Iowa City; Trumpet-Cornet, Solon; French Horn, Muscatine; Trombone, Iowa City; Baritone-Euphonium, Washington and Iowa City; Tuba, Washington; Piano, Muscatine.

**KANSAS**

**Eastern Kansas Conference**

**ORCHESTRA**

Ottawa, Topeka, highly superior; Lawrence, good.

**PIANO SOLO**

Emporia, highly superior; Rosemary Bell, Ottawa; and Lawrence, superior; Topeka, excellent.

**VIOLIN SOLO**

Laura Gruver, Ottawa, and Topeka, highly superior; Emporia, superior; Lawrence, excellent; Manhattan, average.

**VIOLA SOLO**

Byrna Brooks, Ottawa, superior; Lawrence and Topeka, good.

**CELLO SOLO**

Manhattan and Topeka, superior; Rose Marie Miller, Ottawa, good.

**STRING BASS**

Mildred Wright, Ottawa; and Topeka, superior; Manhattan, good.

**STRING TRIO**

Topeka, superior; Lawrence, excellent; Ottawa, good.

**STRING QUARTET**

Topeka, superior; Ottawa, excellent; Lawrence, good.

**TROMBONE**

Emporia, highly superior; Lawrence, superior; Topeka, excellent; Ottawa, good.

**FRENCH HORN**

Jack Happy, Ottawa, highly superior; Topeka and Lawrence, superior; Manhattan, good.

**TUBA**

Lawrence, superior; Richard Reese, Ottawa, excellent; Manhattan, good.

**FLUTE**

Olive Dickson, Ottawa; Topeka and Lawrence, superior.

**CLARINET**

Carl Snyder, Ottawa, Topeka and Emporia, superior; Manhattan, excellent.

**BASSOON**

Topeka, highly superior; Paul McGee, Ottawa, and Emporia, superior.

**OBOE**

Sarilou Smart, Ottawa, and Topeka, superior.

**SAXOPHONE**

Topeka, superior; Geo. Henthorne, Ottawa, and Lawrence, excellent.

**BARITONE HORN**

Topeka, highly superior; Howard Downing, Ottawa, superior.

**CORNET**

Paul Smart, Ottawa, and Topeka, highly superior; Emporia, superior; Lawrence and Manhattan, excellent.

**BRASS ENSEMBLE**

Ottawa, superior; Emporia, excellent; Lawrence and Topeka, good.

**WOODWIND ENSEMBLE**

Topeka, excellent; Ottawa, good.

**BAND**

Topeka, highly superior; Lawrence, superior.

**NEBRASKA**

**High School Music Contest,**

**District No. 4, Kearney**

**PIANO SOLO**

**Division I**

Phyllis Selby, North Platte; Lois Swanson, Loup City.

**Division II**

Emelyn Aden, Gothenburg; Wanda Livermore, Sargent; Vera Boulier, Cozad; Thelma Murphy, Gandy; Ellen Peterson, Dannebrog.

(Continued on page 35)





## First National Winners of 1934

**W**EDNESDAY night, April 11, was one of the most outstanding events of the National Music Supervisors Conference, held in Chicago the week of April 8 to 13. Pictured here is the In and About Chicago High School Orchestra who performed at the Auditorium Theater on that evening. William D. Revelli, director of the Hobart, Indiana, Bands and Orchestras, was the director, and Walter Damrosch was guest conductor.

**I**N connection with the Supervisors Conference was held some of the National Ensemble Contests. In the contest for string quartets the one from the John Adams High School of Cleveland, Ohio, placed in the First Division. The quartet is made up of Ed Matyi, first violinist, and concertmaster of the high school orchestra; Richard Motylinski, second violin, plays at the first stand with Ed Matyi; Morris Ferman, viola, principal of that section; and Grace Lindow, cello, principal of that section. Amos G. Wesler is their director.

**F**ROM Milwaukee, Wisconsin, came the String Quartet from the North Division High School. This quartet, the only ensemble entry from Wisconsin, placed in the Second Division, and were invited to take part in the ensemble concert held on April 10. Members of the quartet are Josephine Eausline, viola; Leo Kimmel, first violin; Henrietta Wiegmann, cello; and, standing, Elmer Dahlke, second violin. All ensembles placing in the first three divisions were invited to play in this ensemble concert. Eleanor W. Suckow is director.

(Wisconsin News Photo.)

**O**RGANIZED in January, 1934, this string quartet worked very hard, thus enabling them to participate in the Chicago National Ensemble Contest for string quartets. The members of the quartet are Marion Hamlin, first violin; Barbara Hayes, viola; Carol Seymour, cello; and Vera Britton, second violin. All members of the quartet were admitted to the First Orchestra of the Elgin, Illinois, High School during their freshman year and have worked up to first chair positions. Their director is Emma R. Knudson.

**L**ISTED in the Second Division winners of the Woodwind Quartet Contest was the woodwind quartet from Pocatello, Idaho. Their director is L. J. Schnabel. The four members of this quartet plan to go to the National Contest in Des Moines and take part in the solo contests on their respective instruments. Besides sending these soloists to the National Solo Contest, the Pocatello trumpet trio is also going to go. The great distance between Pocatello, Idaho, and Des Moines makes it impossible for the whole band to attend.

# Eavesdropping

By MARIANN PFLUEGER

CONTESTS ARE COMING AND GOING. I WANT TO GET PICTURES OF ALL THE STATE WINNERS IN OUR NEXT ISSUE. WE WANT YOUR BAND AND ORCHESTRA REPRESENTED. GET THE PICTURES AND INFO TO US BY THE 5TH.

## D'Alton Changes Off

After four years of finger exercises and practicing on the piano, D'Alton Roberts, now of Elkhart, Indiana, decided that that was enough for the piano and bought himself a horn. Later on, his teacher convinced him that there was more of a future in the trombone than the present horn he had, so D'Alton switched to the trombone.



A few years later the Roberts family moved to Elkhart, and Dalton made another change of instrument, this time to the baritone. Just a year ago D'Alton wanted to join both the Elkhart Band and Orchestra, so he took up the French horn. When the Sectional Solo Contest came around, he entered and placed in the First Division. He did the same at the State. At the National he placed in the Second Division. In the National Orchestra Contest the Elkhart High School Orchestra placed in the First Division, under the direction of David Hughes, Jr.

## How About a Circus?

Shows and feeds and whatnots have been put on by the Taylorville, Illinois, Township High School Band to raise the expense money it will take to send them to the contests this year. They have high hopes of attending the District, State, and National Contests. Besides the band, fifteen soloists are entered in the District Contest this year.

## About Face!

Plans are well under way for a real marching band at the Clayton, Michigan, High School. Only forty-eight players can be used on the march, besides the

drum major, Sidney Moore. Sidney expects to give the band students plenty of exercise, so everyone please get yourselves some extra thick soled shoes. You'll need them.

## Winners All

For selling the most tickets to their annual spring concert, four members of the Taylorville, Illinois, Township High School were awarded one-year subscriptions to *THE SCHOOL MUSICIAN* by their director, Eugene K. Asbury. The winners were Charles Filsen, Tommie Hickman, Ruth Martin and Ruth Welsh.

## Introducing

Jacob Flashberg, SCHOOL MUSICIAN News Reporter and Subscription Agent in and around Irvington, New Jersey. Here's his history—so far:

Our story begins at the grammar school age of Jacob playing trumpet under the supervision of Marlin H. Brinser. Next we jump to the high school age, and Jacob joins the band as trumpeter. Graduation rolls around, and the tuba player of the band is forced to leave. Mr. Brinser, director of the Irvington High School Band and Orchestra, coaches Jacob on the tuba, with the result that for three years Jacob plays tuba in the band.

In his first year at I. H. S. Jacob joined the junior orchestra and played trumpet. The following year he joined the senior orchestra, playing bass violin. Jacob took up the bass violin alone and has worked himself up. At present he plays bass tuba and bass violin with dance orchestras, besides his school instrumental work.

## James Earns a Spare

Thirty-five subs were again received by us from James Rome of Lake Geneva, Wisconsin. James wants another twirling baton. The S. M. baton he earned last



year is still twirling its way along, but James wants a "Sunday" baton. He expects to enter the Drum Major's Twirling Contest to be held in connection with the Wisconsin State Contests. With an S. M. baton we believe James will twirl his way to the head of the list of winners.

## Lucile Joins the Band

Now that the Clayton, Michigan, High School Band has acquired a bass clarinet player, all they are out after now is an alto clarinet player. Lucile Yarick is the bass clarinetist, but who is going to be the alto clarinetist?

All the members of the band are looking forward with pleasure to the State Musical Festival at Battle Creek, as they want to know just how they rank with other Class D bands.

## Chicagoland Festival

The fifth Chicagoland Music Festival will be held in Soldiers' Field in Chicago on Saturday, August 18. This announcement is kinda way in advance, but we want you to check the date on your calendar so you will be sure to be there or maybe be in some of the contests.

There will be a contest for bands, and another for drum corps.

## Clarinetist from Lenoir

Down in Lenoir, North Carolina, there is a most excellent band, as you probably all know.

Among the members of this band are several State Solo Contest winners. Albert Carpenter, one of the clarinetists in the band, was the winner of a cup in the 1933 State High School Music Contest, Clarinet Solo Division, at Greensboro.

As yet Lenoir soloists have not been to any of the National Contests, but we hope Lenoir will be well represented in the 1934 National Solo Contests, and that the whole band can come along to compete with the other Class A bands. James C. Harper is the band director at Lenoir.



### Busy Bisbee

Picture No. 1

One of the snappiest bands of the southwest is the one from the Bisbee, Arizona, High School. When we say snappiest, we just don't mean good looking. They're always on the go. In fact the band is known throughout the state and has traveled further than any high school band in the southwest. There are seventy-two members in the band.

Also Bisbee has a drum and bugle corps, composed of forty-one girls. Together with the band, the corps and band have been the outstanding pep leaders in Bisbee High School sports, fancy drilling and letter building being their specialty.

Carl S. Carter is director of both these organizations, and during the summer concerts are given to keep the pep and spirit in the players while vacation months are at hand.

### What ho! An S. M. Baton

Picture No. 2

Pipe the SCHOOL MUSICIAN baton in the picture. Musicians from the Salina, Kansas, High School Band mustered themselves up thirty-five strong and brought home the well known bacon (in this case it was a baton).

In the past five years the Salina High School Band has won one first place and four second places in the Central Kansas League Contests, the McPherson, Kansas, High School Band nosing them out the four times.

Up in arms! Don't let McPherson one jump ahead of you. Fool them this year, and you Salinans capture the highest prize.

The instrumental supervisor is C. F. Lebow.

### Haste to Hastings

Picture No. 3

And hear the Hastings, Nebraska, High School Orchestra. This sixty-five piece orchestra won second place in the State Contest in 1930 and 1931. In 1933 they rated in the Second Division of the State Contest.

Their social calendar is always filled far in advance with engagements to play at school functions; and then on Sunday is the public free Vesper Concert. They also assist in the production of the school operettas, and civic functions, such as furnishing pit orchestras for the Little Theater Organization of Hastings.

In the picture can be seen the new collapsible platform just added to the equipment of the Music Department, but so far, it hasn't collapsed. M. H. Shoemaker is the conductor.

### Central Pauses for Picture

Picture No. 4

In South Bend, Indiana, an orchestra has been organized at the Central Junior High School. P. L. Huffaker, science teacher at Central, mobilized the orchestra, instrumental music being a hobby of his.

Many fine programs have been presented by this up and coming orchestra. They have played for the Business and Professional Women's Club, school assemblies, and took part in the Fifth Annual All-Schools Program, sponsored by the City Council of the Parent-Teacher Association last spring. Although not entering the contests this year, next year—well—watch their dust.

### A Concert by Port Byron

On March 23 the Port Byron, New York, High School Band gave their second con-

cert of a series. The Port Byron Band is a Class C organization and last year placed first in their sectional contest. Elvin L. Freeman is the director.

### Same by Elmhurst

As you know, this is the season for concerts, and the next in line is the Elmhurst High School Concert Band of Port Wayne, Indiana, under the direction of Merl H. Goble. This concert took place on March 22.

### Austin Dittoes

Then on April 6 the Austin High School Band of Chicago put over a concert under the direction of Captain A. E. Glah. Herman Wiegman, first National Twirling

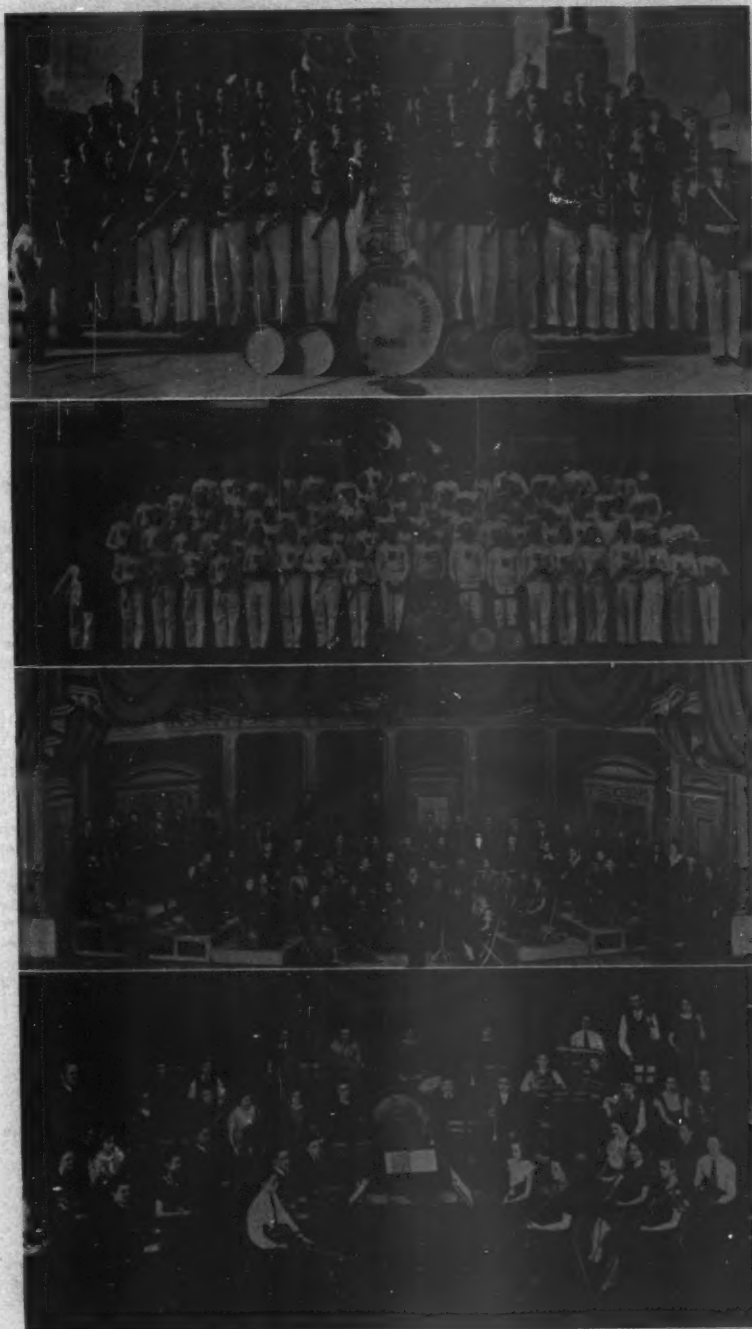
Drum Major Champion, gave several twirling exhibitions.

### And Again

Something like spring fever; this time it's the Port Washington, New York, Senior High School Band and Orchestra. Paul Van Bodegraven is the conductor and Edwin Franko Goldman was guest conductor. The concert was held on March 23 in the school auditorium.

### Lake View

The Brass Sextet of Lake View High School, Chicago, Illinois, won first place in the city contest. Lake View placed in the Third Division at the National Ensemble Contest in Chicago April 10.







### Ready to Go Places

A new instrument van has just been acquired by the Lenoir, North Carolina, High School Band to use on their trips. However, as the whole van is a very bright red, with the band's insignia lettered in white, we're afraid that the instruments, after being toted for several miles in this red hot van, might burn up.

The van is a Ford V-8 with a 157-inch wheelbase, which gives it a considerable carrying power, but the gear ratio is arranged for speed rather than power since no great weights need be provided for, and the instruments must arrive as soon as the cars full of band members. Its vivid red color was designed to give advertising value on the trips the band makes, and the publicity value will be almost as great as its transportation value. It is equipped with towing cable, and with its double rear wheels will be able, even when loaded to normal capacity, to go to the aid of any of the band members' cars in distress.

Across the rear doors of the van is the slogan "Lenoir's Own."

### Popular Sammy

Samuel Cohen of the John Marshall High School of Richmond, Virginia, is in great demand as a clarinetist. Fellow students are always clamoring for Sammy to play for them, and he never is allowed to leave without giving two or three encores. Such popularity must be deserved.

### Congratulations, Julia!

Julia Freels has been elected band sponsor of Park Junior High School of Knoxville, Tennessee. Julia has always been active in the school's social affairs, and we know she is just the girl for the job. Congratulations, Julia!

### Quite a Musician!

Holland Freeman of the Westfield, Massachusetts, high school band not only is a great piano player, but he also toots a mean trumpet. As a result, Holland is in great demand in Westfield. He plays with the High School Band, the High School Orchestra, the Pit Orchestra and several other organizations.

### Minstrel Work

One of the hits of a minstrel show given by the Withrow High School of Cincinnati, Ohio, proved to be the performance of the Withrow Presentation Orchestra. Their renditions of "Old Man River" and "The Old Mill Stream" were enthusiastically received and heartily applauded.

### Look Out for Hammond!

The Hammond orchestra and band will be in La Porte, Indiana, on April 20-21,

for the purpose of trying to again walk off with the honors.

The orchestra has been the champions of the state for the last five years, has had one first in the national contest and has come in second on two occasions.

The band has also won one national contest. So if past performances mean anything, the Hammond musicians are going to be quite a headache to the other contestants.

### Say Hello to Beth

Beth Clark is our News Reporter and Subscription Agent in Madera, California.

She has been a piano player for several years, and played the cornet for about three years. Beth has played both in the Madera Union High School Band and Orchestra.

To help the grammar school students in their music appreciation, the Madera Union High School Band, directed by Howard Monger, gave a concert March 27. Each instrument was demonstrated individually, as many grammar students had never seen nor heard them.

This year Mr. Monger has added a beginners' band to his instrumental organizations.



### Appreciation by Dunbar

The music appreciation classes of the Dunbar High School of Washington, D. C., was one of the groups who heard the Wagner program, the tenth concert in a series, sponsored by Walter Damrosch and his superb symphony orchestra over the radio.

"The Entrance of the Gods into Valhalla" and "Sounds of the Forest" were two of the numbers played. In order that they might better understand these compositions, the music appreciation students studied the theme of each opera before hearing the program.

### Stockton Likes Violinist

Benno Rabinof, young American violinist, presented the third concert in the Stockton, California, Musical Club Community Concert Ass'n. series. Miss Bertha Riche was his accompanist.

"Concerto in A minor" by Goldmark was brilliantly interpreted. The encore to this number was Debussy's "The Maid With the Flaxen Hair." Many other numbers were played.

There is just one more concert in this series, and it takes place on April 26. Emily Hardy, San Francisco coloratura soprano will be presented.

### No. 7 for Faribault

The Seventh Annual Concert was held on April 20 and 21 by the Faribault, Minnesota, High School Band under the direction of C. E. Purdie. The outstanding additions to the program were the Carleton College woodwind sextet and a march composed by Willard T. Cox, alumnus of '33.

Wagner's famous march, "Under the Double Eagle," opened the concert, which consisted of overtures, novelties, and a waltz.

During the intermission the junior band, made up of over forty members of the junior high school, played.

### Ottawa Goes to State

Our National Orchestra Contest city—Ottawa, Kansas—has five groups and fifteen soloists entered in the State Contest to be held at Emporia, April 23 to 27. According to Prof. F. A. Beach, director of this All-Kansas Music Competition Festival, this contest will be the largest ever held in Kansas.

### Reunion of Quartets

A program of chamber music at the Haggin Memorial Museum is being planned by Miss Virginia Short for Sunday, May 27. A reunion of the first boys' string quartet of the Stockton, California, High School is being arranged, and the two quartets now in school will participate.

### Gymnastic Band

The Parsons High School Band of Parsons, Kansas, was found in the gymnasium on April 18. But the boys were hurdlers of music, not parallel bars. And their program went over big with the audience.

### Robert a Flutist

One of the prize winning soloists of the New Jersey All State Solo Contest in 1932 was Robert G. Bradshaw. Robert is a flutist and received the rating of Highly Superior in the Flute Solo Contest, Highly Superior being the highest ranking in the contest. At present Robert attends the Hamilton Township High School of Trenton and is a member of the Hamilton Township High School Band.

Now that the 1934 contests are rolling around, we wonder if Robert is going to participate again. We hope he does and that he comes out on top. And then maybe Robert will get to the National Flute Solo Contest and ditto his performance.



### Contest Winners

North High of Des Moines, Iowa, is quite proud of its band. In the district contest at Knoxville, four soloists and the chamber group of mixed woodwinds walked off with top honors; while six groups and eight soloists qualified for the state contest.

Superior ratings were won by Forrester Kirchner, clarinet; Robert Wampler, trombone; Ruth Williams, oboe, and Bert

Kuschan, cello. The woodwind group includes LeRoy Holley, Ruth Williams, Melvin Schwartz, Betty Bauserman, and Gerald Millisagle.

Now for the state contest!

### Welcome, Sweet Springtime

The Hammond High School Orchestra of Hammond, Indiana, took part in a spring fiesta on Tuesday, April 17. The orchestra played selections from Tchaikowsky, Romberg, Hansen and Von Flo-tow.

Spring may now blossom in all her glory, being thus officially and effectively welcomed by the Hammond musicians.

### An S. M. Twirler

We are very sorry that you cannot see this fine gentleman, six feet of him, all decked out in his new uniform with an S. M. baton twirling in the air. Charles Johnson, clarinetist, is drum major of the



Normal, Illinois, Community High School Band. He got his start last fall with an S. M. baton, and by studying his instruction book faithfully and diligently, he has helped his band to defeat much larger bands in recent Marching Contests.

This thirty-two piece marching band has received many invitations to participate in parades, and has accepted when possible.

In fact it is said that Charles steals the show when he leads the band in parades. He received some instruction from Phil Burman, twirler at the University of Illinois. As Charles is now a senior in high school, he will not be with the band next year, but you'll probably see him twirling at the head of some university band. (Maybe you'll see him at the coming National Contest. We hope so.)

### Grenada, Mississippi

Cleon Proby, News Reporter

Organized only last October, the Grenada High School Band is doing its best in order to attend the State Contest at Greenwood, April 27 to 29. Uniforms have already been purchased, so the band is all set. The band consists of eleven cornets, nine clarinets, two basses, three altos, three trombones, one baritone, two saxophones, one snare drum, and one bass drum. Roy Martin is organizer and director of the band.



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Don Russo, director of the famous Orioles and his saxophone section in which five out of the six instruments are Martins. Owen Van Spoybroeck, first alto, plays three Martins; alto, C melody and baritone. Hector Heibert, a Martin tenor and Harry Shapiro, a Martin baritone. (This picture of the boys with their Martins was photographed March 31, 1934.)



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## Chester, W. Va.

*Elsie Jennison, News Reporter*

The Chester, West Virginia, High School Band is now attired in new uniforms, and are they proud! (The band members, not the uniforms.) The band is planning to take part in the Ohio Valley Band Tournament and at that time will have their picture taken. So we may show you these new uniforms.

Between tag day and a spring bazaar and sample fair given by the Band Mothers Club, the uniforms may really be said to belong to the band. Expenses to the tournament will be paid out of the receipts collected at their annual spring concert held April 30.

## Sturgis, Michigan

*Mable Hafer, News Reporter*

One of the most unusual and clever banquets of which we have heard was recently given by the Band Mothers Club of Sturgis for the band members, the school board, and the superintendent and his wife.

The two hundred and twenty-five guests were seated around twelve tables. Each table represented one of the twelve months and was decorated in a manner appropriate to it.

One announcement at the banquet that meant much to the band was that the Sturgis Rotary Club will take the band to Detroit during the national world-wide Rotarian Convention to be there in June.

Many delightful numbers were given on the program, and then later the tables and chairs were disposed of, and to the music of an orchestra everyone had a good time dancing.

## A Treat to the Eyes

The North High Band of North High, Des Moines, Iowa, is being outfitted in new uniforms. Reliable information has it that the new outfits are quite fetching, to say the least.

Their purchase is made possible through a benefit bridge party held for this purpose.

## Withrow Entertains

The Withrow High School Band of Cincinnati, Ohio, gave a concert in honor of Dr. Hollis Dann, one of the foremost music supervisors in the country.

Being acquainted with the excellent brand of music these players always furnish, we are quite confident in stating that Dr. Dann was well entertained.

## Capable Juniors

The East Junior Orchestra of Parsons High School, Parsons, Kansas, presented a very enjoyable program. These musicians have attained a high standard of excellence through careful training by Mr. McCray and faithful practice by the members themselves. Parsons High is proud of them.

## Dodge City, Kansas

*Harold Bragg, News Reporter*

The seventy piece High School Band of Dodge City has been growing so rapidly, that it was decided to elect student assistants. Accordingly, a president and secretary were chosen. Harold Bragg, the president, directs the band in the absence of the director. Lester Barrett, secretary, keeps the music on file.

Last year the band purchased uniforms consisting of capes and tams. This year, however, the tams have been re-



placed by a different style of cap; and sweaters and trousers have also been purchased, making the uniform complete.

At the Tri-State Band Festival in Enid, Oklahoma, April 5, 6, and 7, this band contested, and as yet we haven't had the results.

Betty Reppart of Cadiz, Ohio, has joined the line of twirlers who are twirling their way ahead with S. M. Batons.

### N. J. All-State Orchestra

Although application blanks for the New Jersey All-State Orchestra were distributed less than two months ago, approximately one hundred and fifty applications have been received to date from students throughout the state. The program is already made out and is as follows:

1. Slavische Rhapsodie.....Friedmann
2. Adagio Pathetique.....Godard
3. All-State Chorus.
4. Malaguena .....Moszkowski
5. L'Arlesienne Suite No. 1.....Bizet
6. Mississippi Suite.....Grove

It is planned to have the music in the hands of the players early in May, thus allowing time for preparation before the first rehearsals to be held early in June.

Next in tune is the band from Wild Rose and Wautoma, Wisconsin. Fifteen subs, and the B $\flat$  tuning bar was theirs.

### All State Violinist

A most excellent violinist is Miss Garnet McMurray of the Aquin High School in Freeport, Illinois. Her membership to the Illinois All State Orchestra was accepted, and this entitled her to a chair in the violin section, and the opportunity to appear in a program before the Illinois High School Teachers' Conference.

For the past six years the University of Illinois Music Department has been conducting programs similar to this. After all qualification records had been received and candidates chosen to make up the all state orchestra, lists of numbers were sent the candidates. Each candidate had to pass an individual examination upon their arrival at Urbana. Garnet's playing was very satisfactory, and she was admitted to the All State Orchestra.

### Peekskill, New York

Jos. Mastrangelo, N. Y.

That old adage, "You only get out of a thing what you put into it" was proven again, only this time the "Captain of the Guard" was on trial.

Before a capacity crowd, the Peekskill Music Department presented this operetta. As the audience left the hall, practically all of them were either humming or whistling the theme song. Never before in the history of Peekskill has such a remarkable performance taken place.

"Captain of the Guard" was written, composed, and directed by Roger Williams, English and dramatic teacher, and Edwin M. Steckle, supervisor of music, of the Peekskill High School.



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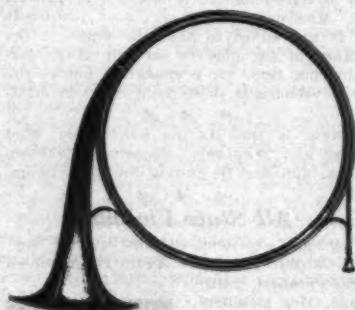
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# The Life of the French Horn

(Continued from page 10)

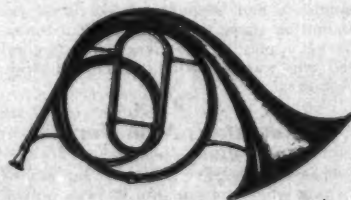
cluding material of every description. Hayden, Mozart, Beethoven, Brahms, Saint-Saens, Strauss, and many other masters wrote chamber music, sonatas, concert pieces, and concertos around it. The French Horn is one of the most



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The single F Horn is the type of instrument generally found in school use. A single B $\flat$  horn is very useful for first and third horn parts; but a quartet of double horns makes the best section. The double horn has greater fullness of tone, greater ease through-



Early 2 valve piston French horn.

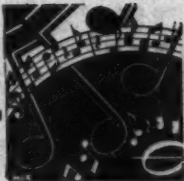
out the entire range than the single horn and is equally useful on either first or fourth horn parts; it enables a performer to phrase, produce all tones with greater ease and better intonation than could be done on the single horn.

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of them, in fact might as well be playing the single horn. The writer had the privilege of coaching the French



Early machine horn. No valves but levers pulling slides in and out.

Horn section of the all high school band at the National Band Clinic in January, and found only one boy, out of eight playing on double horns, intelligently using his instrument.

Certain tones that are hard to play on the F Horn, are easily produced on the B $\flat$  Horn; and the reverse is true of the difficult B $\flat$  Horn notes. A player should not think of this instrument as



Hand horn, as used in orchestras of classic composers.

two horns, but as one instrument having another means of playing certain tones.

The chart shows the register best played on each section of the double horn. Also the fingering for the B $\flat$  Horn playing F music. In using a double horn, play all the tones on the section of the instrument best suited for their individual production.

Everyone in Wharton that has read The SCHOOL MUSICIAN is very enthusiastic in their comment and very high in their praise of it. We all hope that you continue to be successful with it.—Alfred H. Kelly, Director, Wharton, Texas, School Band.

I don't see how I can afford to miss The SCHOOL MUSICIAN. It is the best little musical magazine in the whole U. S. A. and I have read quite a number of them for the past twenty-five years, too.—Phil Cato, Band and Orchestra Director, Lawton, Oklahoma, High School. (Incidentally, Mr. Cato is a full blooded Indian.)

Mr. Pike, our band instructor, gave me a copy of your magazine to read, and I think it a very fine instructor for boys interested in music.—Jack L. Adams, Centralia, Illinois.

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## Who's Who

## Brass Sextet

Proviso Twp. H. S., Maywood, Ill.

is elected to

The School Musician's Hall of Fame

(Picture on front cover)

FOR five consecutive years there has been a National Champion Brass Sextet at the Proviso Township High School of Maywood, Illinois. It was at the recent National Ensemble Contest held at the Music Supervisors Conference in Chicago that the brass sextet added on the fifth year.

The 1934 brass sextet is composed of Henry Jackson and Carl Karlson, cornets; Anthony Virzi, French horn; Charles Camp, baritone; Chester Brossett, trombone, and Louis Marchi, tuba.

Henry Jackson is commanding officer of the band and first chair cornetist, besides being one of the most outstanding students in the school. He was one of two students who tied for second place scholastically in a school of three thousand students, and he belongs to the National Honor Society. He is also a member of the Business Men's Symphony of Chicago. Louis Marchi, the tuba player, was the other student who tied for second place in the scholastic contest and he also is a member of the National Honor Society. Carl Karlson, cornetist, has been a member of the champion brass sextet for the last three years, as has Henry Jackson. Chester Brossett, who plays the tuba, is only a freshman now, so he has

three more years in which to help carry the brass sextet to more national honors.

In 1932 Mr. J. I. Tallmadge, director, could not find any music difficult enough for his sextet so he wrote "L'Amerique," and the sextet, using this number, placed first in the National. The following year he wrote "Rain," which was used by the sextet. This year "Rain" was one of the four required numbers for brass sextets.

At the recent National Band Clinic at Urbana this brass sextet was chosen to play before the Committee on the Selection of Required Music for Brass Ensembles and was later selected to give a demonstration of the possibilities of brass ensemble music. As a result of its showing there, they were chosen along with the Lindblom High School Choir (Chicago) to represent the middlewestern states on the Easter music and youth program over a Chicago radio station.

After the brass sextet had played at the 1934 National Ensemble Contest and were placed in the First Division, they were chosen along with the Deerfield-Shields Sextet to play Mr. Tallmadge's "Rain" in a concert before the Music Supervisors Conference.

## Grand Junction Violinist

John Melton of Grand Junction, Iowa, who last spring placed in the First Division of the Violin Solo Contest, started his career on the piano. Then when he was nine years old, he changed to the violin and has kept at it since.

After a few years' preliminary instruction John went to Drake University in Des Moines and studied with Mr. Sheasby who is now a member of the Northwestern University faculty. That same year John was a member of his high school and the All-State Orchestra. When Mr. Sheasby left Drake, Mr. Burrell Steer succeeded him and John has since studied with Mr. Steer.

This was the first time John had ever been to a National Contest, although he had been to Sectional and State Contests.

## Harrisburg Dances

At the Harrisburg High School in Pennsylvania a dance orchestra has been organized. The members have even joined the musicians union and are all set for a season of dances. Uniforms have been bought and also special decorated music stand covers. John Iselle is the director, and at the present time is working on an arrangement of "The Rosary."

## "Jim" Boyer A MAN with a Million Friends

**W**HAT a rich and eventful life was that of James F. Boyer, secretary and good-will ambassador of the Conn company, Elkhart, Indiana, who bid us a hurried farewell on April 5. Few people, ever accumulate such wide acquaintance; seldom do we find a man indulging such warm friendship, countless friendships among so many, who called him Jim, looked forward to his coming with such eager anticipation, and his leaving with such regret. His record is one jeweled with the very essence of comradeship; his history unfolds into volumes of adventure and romance, and the palate of his life was kept constantly brilliant with the most radiant hues of experience. He was one man who could paint the lily.

At seven, Jimmy was the promising organist in the town church. At twelve he was leader of the local brass band, and before he was fourteen he had become known as "the boy wonder cornetist and pianist of Indiana and Michigan." Already he had played accompaniments for such celebrities as Levy, Liberati, Hoch, Innes, and other great musicians. Soon after, still in his teens, he served as piano accompanist for Chambers, Lefebvre, Emma Nevada, Abbie Covington, Emerson, Hi Henry, men and women whose eminent musical careers stalk the pages of history and awe-inspire the budding hopefuls of today.

In 1894, one year after his graduation from Chicago Musical College, Jimmy and a home town stage aspirant, organized a grand opera company and took them off for a tour of Japan, China, and India. What an experience for a boy in his twenties! And what fascinating tales he could tell out of those eventful two years. Jimmy had the art of narrative, and he loved to entertain.

Upon his return to Elkhart in 1896 Mr. Boyer assumed charge of the Harmony Department of the instrument factory. That was his job. His life and love has always been to entertain his fellowmen, and he immediately became the animation and the power behind all of the musical activities in his home town. He was the composer

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of seven operas, one "Dom Pedro," produced in 1898 under the direction of Harry S. Chester, Mr. Boyer assisting. Soon after going to New York in 1905 he played an engagement of concerts in Astbury Park with his own band, and for six years following he directed the New York "millionaires'" band, "The Amicitia" consisting of eighty expert musicians who formerly had played under Sousa, Liberati, and others. He organized and directed the Mecca Shrine Band of New York and directed the celebrated Liederkreis Symphony Orchestra.

Friends of Jim Boyer knew him so intimately, and loved him so warmly, that it is difficult for one to find suitable words to speak to another of his virtues. Upon returning to Elkhart again he became indissolubly identified with the Conn company, and his ambitions and devotion and fathomless energy in their behalf is a matter of record in the hearts of a million friends. Jim Boyer was one of the dominating spirits of the band instrument industry in this country, and he was never out of character.

Such men as Jim Boyer never die. We may miss the clasp of his hand and the ring of his laughter, but that dynamic personality is not to be crushed. Some how or other one expects to meet him at the next convention. And so, in memory at least, that happy, welcome friend will continue to live with us all for a long, long time.

### A Past "Who's Who"

Do you ever wonder what becomes of the SCHOOL MUSICIAN "Who's Who" after they leave high school?

Back in June 1931 George Morey of Quincy, Illinois, was our "Who's Who." At present he is at the New England Conservatory of Music in Boston, majoring on flute, doing advanced work in violin, and working for a Bachelor of Music degree.

It was at the National Solo Contest at Tulsa, Oklahoma, in 1931 that George had the highest grade of all soloists. George graduated from high school in 1933.



### Clarinetist of Marion

Back in 1928 when he was in the Marion, Indiana, Junior High School Byrl Eltaroth took his first lessons on the clarinet, and the following year, as a member of the Marion High School Concert Band, went to the National Contest at Denver, Colorado.

In 1930 Byrl won first place in the District and State Solo Contests. The next year he won first in the District, second in the State, and tied for Second Place at the National in Tulsa.

When the National Solo Contest in 1932 rolled around at Marion, Indiana, Byrl was right there and placed in the Second Division. In 1933 he went one better. He came to Evanston and placed in the First Division. Edward Turechek was his teacher.



(Continued from page 21)

**VIOLIN SOLO****Division I**

John Kendall, Kearney.

**Division II**

Peggy Moran, North Platte.

**BASSOON****Division I**

Gall Rector, North Platte.

**ALTO CLARINET****Division II**

Hilbert Copeland, North Platte.

**TUBA OR SOUSAPHONE****Division I**

Levi Murray, Gothenburg.

**Division II**

Harry Thurtelot, North Platte.

**BASS CLARINET****Division I**

Doris Carlson, Gothenburg.

**SAXOPHONE****Division II**

Cyril Tuma, Saint Paul; Loren Prawitz, Sargent.

**FRENCH HORN****Division I**

Kathryn Smith, Scotia.

**CELLO****Division I**

Laura Baird, Hastings.

**XYLOPHONE****Division I**

Byron Brown, Hastings.

**Division II**

Aileen Kenyon, Gothenburg.

**CORNET****Division I**

Robert Fenstermacher, Sargent; Robert Ballard, North Platte; Leland Olsen, Kearney.

**Division II**

Keith May, Lexington; Eugene Lingford, Saint Paul; Richard Schleuter, Kenesaw; Carl Easterbrook, Arcadia; Duane Watt, Scotia.

**CLARINET****Division I**

Adeline Higgins, Ansley; James Caton, Hastings.

**Division II**

Willard Nyquist, Axtell; Lawrence Rice, Kearney; Robert Chambers, North Platte.

**TROMBONE****Division I**

George Bacon, North Platte.

**Division II**

Herbert Cecil, Saint Paul.

**ORCHESTRA—CLASS A****Division I**

Kearney and Hastings.

**Division II**

Grand Island.

**CLASS B****Division I**

Ord.

**Division II**

Loup City.

**CLASS C****Division I**

Dannebrog.

**Division II**

Dunning.

**BAND—CLASS A****Division I**

Hastings and Kearney.

**CLASS B****Division I**

Gothenburg.

**Division II**

Ord and Lexington.

**Division III**

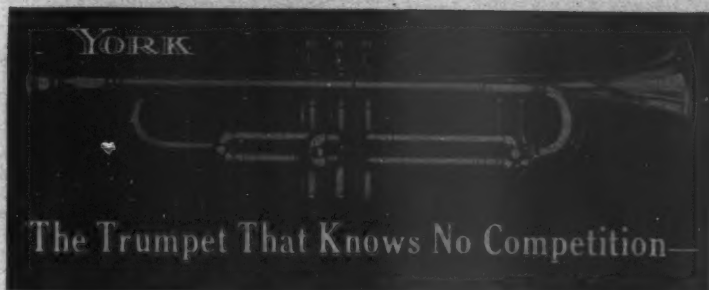
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**CLASS C****Division I**

Eustis.

**Division II**

Merna.

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Con Amore (With My Love)..... <i>Beaumont</i>	Minuet in G (Minnet No. 2)..... <i>Beethoven</i>
Dream Of The Shepherdess..... <i>Lubitsky</i>	Moonlight Sonata (Adagio)..... <i>Beethoven</i>
Fifth Nocturne..... <i>Leybach</i>	My Heart at Thy Sweet Voice..... <i>Saint-Saens</i>
Il Bacio (The Kiss) Waits..... <i>Arditi</i>	To Spring..... <i>Grieg</i>

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Lake Preston High School Band.

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#### BAND

#### Class A

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#### Class C

Tripp.

Avon.

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Max Christol, Vermillion.

#### CORNET SOLO

William Bauman, Vermillion.

#### VIOLIN SOLO

Dorothy Colton, Vermillion.

#### ORCHESTRA

#### Class A

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#### STRING BASS SOLO

Arlene Hesla, Vermillion.

#### FRENCH HORN SOLO

Ralph Richardson, Vermillion.

#### CHAMBER MUSIC

#### String

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#### VIOLA SOLO

Marjorie Julian, Vermillion.

#### TUBA SOLO

Joe Geppert, Vermillion.

#### CHAMBER MUSIC

#### Wind

Vermillion.

#### CELLO SOLO

Louise Frary, Vermillion.

#### FLUTE SOLO

Marjorie Davidson, Vermillion.

#### CLARINET SOLO

Robert Gravrok, Vermillion.

#### ORCHESTRA

#### Class B

Wakonda.

#### SAXOPHONE SOLO

Robert Main, Elk Point.

#### TUBA SOLO

Norman Eggert, Tripp.

#### ORCHESTRA

#### Class C

Menno.

#### FRENCH HORN SOLO

Clark DeLong, Springfield.

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### BAND

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### CORNET SOLO

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### TROMBONE SOLO

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### STRING BASS

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### FLUTE

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### CLARINET

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### TUBA

Grace Johnson, Canton; Spencer Olsen, Sioux Falls.

### FRENCH HORN

Ray Baldwin, Madison; Douglas Moberly, Sioux Falls.

### VIOLIN

Dorothy Brownfield, Ethan.

### SAXOPHONE

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## This is The Way to Drum

(Continued from page 11)

other had placed his drum on a chair with the head in an almost perpendicular position, making it necessary for him to hold the sticks incorrectly. The third with his drum on a stand close to the floor was trying to play in a stooping position.

### The Bass Drummer

The bass drummer with his drum on the floor was playing stooped over with his head cocked back trying to watch the director. The ideal position would have been with the drum on a stand and the performer erect looking square at the leader. It will not be necessary to remind the student that in concert the bass drum should never be placed upon the floor, as in that position most of its vibrations are lost. It is very important that the drummers should be so placed that they can see every move made by the conductor and be ready to instantly obey his slightest variation of tempo. The bass drummer is the leader in the rear of the band and the steadiness of the rhythm depends upon him more than upon any other one player. Bad habits formed at rehearsal will be retained in actual performance.

A drummer must have both technique and musicianship. The possession of a drum and sticks does not make a drummer. So many performers are guilty of faulty execution. They lack snap, style and rhythm. There is only one way to cultivate these fine points—equip yourself with a good drum method, one that deals with rudiments—or select a teacher who can execute and who understands the rudiments of drumming. Rid yourself of the idea that you can accomplish all this in a half dozen lessons. A violin student does not become a Mischa Elman in six months. To become a finished performer requires conscientious practice over a period of time.

Are you one of those who thinks drumming is the art of making a noise from the beginning to the end of a number, drowning out the other instruments? The percussionists must be

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highly efficient and experienced players if they are to keep their instruments under control. Do the dynamic signs—crescendo, forte, piano, ritardo—mean anything or are they blank before your eyes? Listen carefully to what the rest of the band is playing. Try to play softly. Should there be three or more snare drummers in your section, allow the best performer to play the pianissimo strain the first time through; the second time all play. Use discretion. If the part is written fortissimo play forte. Solo passages should be played by the most competent performer. In the last strain of a march all of the drummers have an opportunity to "do their stuff." Give the leader all you've got, playing in unison with the same sticking, using the hands alike.

Although the drummer may play his part perfectly in concert after months of hard drilling, I have seen school drummers stumble and lose their places when called upon to play a simple march at first sight. This is because they are not familiar with the rudiments. Any drummer who knows the rudiments should have no trouble in this respect, as he reads by group. A rudimental drummer will read a drum part at sight, forming in his mind's eye the proper grouping of the notes into rudimental beats. Do not rely only upon music which you play at school to keep you in trim. Get out your instruction book and practice for sight reading.

One of the greatest evils in drum section is the substitution of various percussion instruments. This is mere laziness on the part of the player. I feel sure that each school can afford the less expensive traps such as triangle, tambourine, castanets, wood-block, etc. The director should appoint one of the drummers to see that the instruments to be used during rehearsal are in readiness. There should be no excuse for substituting a cymbal for a triangle just because the triangle is not at hand or the beater missing—or for drumming on a hoop when castanets are called for. Each of these instruments have their characteristic sound and the substitution of another trap not only ruins the character of a number but kills the effect the composer desired. Traps are instruments of effect—they appear only at intervals even in a very lengthy number. Use the right traps at the right place remembering that it is the drummer who adds character and color to a composition.

#### Preparing for the Contest

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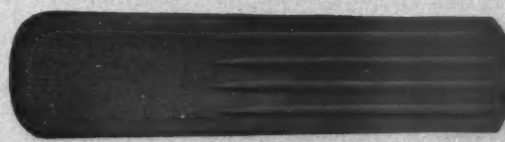
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ber for the contest. If you have never entered such a contest—do so this spring. Find out what other school drummers are doing. Increasing interest is being shown in these annual contests here in Cleveland. When the first one was held three years ago there were only three entrants. Perhaps this was because the students felt they were not familiar enough with rudiments. At the present writing each school enters one or two, anxious to compete. The high school drummer now looks forward to the opportunity which these contests offer and leaves them with a feeling of satisfaction and pleasure regardless of the result. These contests should be encouraged.

## Lohengrin

(Continued from page 7)

sword and he strikes Telramund dead with a single blow. The scene changes to the banks of the Scheldt and after the King has declared him justified in his act of self-defense, Lohengrin reveals his name and the fact that he is the son of Parsifal. He further explains that he is a Knight of the Holy Grail and came to earth to bring its blessing to one in trouble, but now that his identity is known, he must return to Monsalvat. The swan appears drawing the skiff, and Ortrud asserts that her magic transformed young Gottfried into a swan. Lohengrin kneels in prayer, the swan sinks and as Gottfried appears, the Knight of the Grail is drawn away by a white dove.

Nine important excerpts from the scene make up this selection. The opening *Allegro* (104-108 halves) is the chorus of rejoicing sung by the assembled people after Lohengrin has defeated Telramund. It should be arresting and exuberant in character.

"Uplift ye song and story, to fitly tell the hero's glory.

Blest be the hour that brought thee.

Great be thy fame."

Begin the 4/4 so that two quarters take the time of one preceding half and ritard to reach about 116-120 quarters at the second measure where begins the lovely melody from Act III in which Lohengrin, in attempting to allay Elsa's fears concerning his origin, draws a simile with the beautiful bridal flowers.

"Dost thou not breathe with me the scent of flowers,

Oh what emotions on their incense roll,

And would'st thou know from whence this rapture showers,

Ask not, but let the charm pervade thy soul."

A slight ritard leads us to an *Adagio* tempo of 69-72 quarters for Lohengrin's warning to Elsa as he asks her

In cities where they have not been inaugurated, the music teachers should make every effort to organize them. Regarding the judges, if it is not possible to have as a judge, one who himself is a competent performer, I would suggest that any of the music teachers act in that capacity.

I have tried briefly to point out a few of the faults of the student drummer. The time has come when he simply must do better. Remember the best work of the professional is now the standard of comparison. There are no short cuts. Conscientious practice and a thorough understanding of the rudiments are necessary to make a finished player.

to be his bride. Just as he places a stern emphasis upon each word, so shall we do with each note. (From the fourth measure, *piu dolce*.)

"Never, as thou dost love me, aught shall to question move thee  
From whence to thee I came, or what my race and name!"

This leads directly to the chorus in which the people express their astonishment at the mysterious arrival of the Swan Knight. This mood will be best delineated if a slightly slower tempo is taken (about 60-63). Play very legato and very expressively.

"Doth he not seem from Heaven descended?

His radiant mien holds me enthralled!"

A *crescendo* leads to King Henry's fervent Prayer. It can be dignified and devout, yet kept moving at 72-76 quarters. Note the change of character at the fifth measure and the fine climax at the end.

"Oh King of Kings, on thee I call;  
look down on us in this dread hour,

Let him in this ordeal fall whom Thou know'st guilty, Lord of power!"

The *Moderato* which follows is taken from the first scene of the Second Act in which Elsa comes out on her balcony and even after Ortrud has planned her ruin by sowing seeds of mistrust of her deliverer, takes the unfortunate woman into the castle for shelter from the night. Elsa's answers to her accusations are sung by the cornet (80-84 quarters).

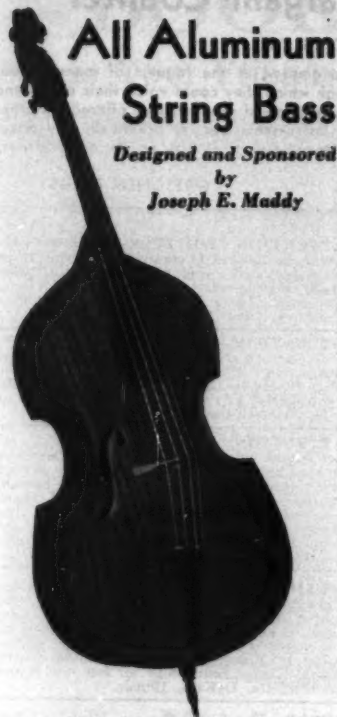
"Rest thee with me! Oh, let me teach thee

How trust doth hallow joy and love.  
Turn to our faith, I do beseech thee,  
Our faith divine, for God is love!"

Then follows a lovely melody expressive of the gentleness and kindness shown by Elsa even to one so unworthy. It should be played *dolce* and *tranquillo* at 72-76 quarters.

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*"Faithful and true we lead ye forth  
Where love triumphant shall crown ye  
with joy,  
Valor and might, Beauty so bright,  
Join you together a holy pair."*

The middle sixteen measures are more legato and dolce.

*"Sound of the revel no more delights  
you."*

The Knights and Ladies take their leave during the latter portion and the final six measures should sound as if heard in the distance (offstage).

The next excerpt is taken from the Processional to the Cathedral for the wedding ceremony. After eight measures in the woodwind and horn, a cut is made to the finale of Act II as the various voices join in their good wishes to the royal couple until a tremendous climax of warmth and sincerity is attained. (Tempo about 63-66 quarters).

*"May every joy betide thee and  
Heaven's mercy guide thee.  
Hail, Elsa of Brabant!"*

I would broaden much in the next to last measure, then take the last measure in a very fast four to make a smooth transition to the alla breve Allegro.

This is the first part of the great *epithalamium* prelude which epitomizes the joyous excitement of the wedding ceremony. A good tempo is 100-104 halves (it loses its impetuosity if taken slower than 92). Note the sudden *piano* and *crescendo* at measure 8. The entrances at measures 17 and 33 must be pointed and aggressive. Eight measures from the end, then could be effected a two measure *diminuendo* followed by a two measure *crescendo*. Would broaden to 84 halves at the fourth measure from the end, holding the final chord firm and long.

I sincerely hope that these remarks have shown the way to a procedure of definite study of every operatic selection attempted. With the situation in the action of each excerpt thoroughly understood and the key words memorized by each player (especially those who play solo passages from the various roles) we may re-create and capture many beauties which would otherwise be almost certain to escape our attention.

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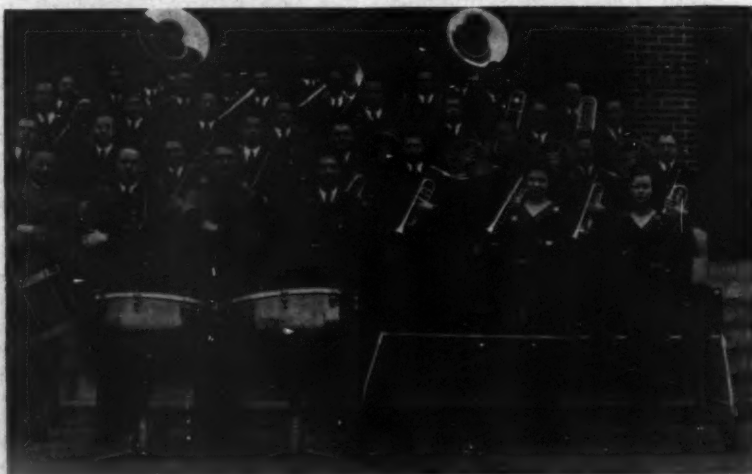
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## from MUSIC LAND



**RUDY SMILES APPROVAL**—Joe Miller and Rudy Vallee as they recently appeared before the microphone at NBC Studio, New York. Joe has played a Conn for many years and wrote us on February 3, 1934, as follows: "I am now using a new Conn Tenor Saxophone. In my work with Rudy Vallee on the stage, in moving pictures, cabaret and night club work my instrument is subjected to the most exacting tests. I find the Conn completely satisfactory and congratulate you on producing so fine an instrument."



**A RADIO FAVORITE**—Leo J. Dreyer's engagements in radio work are a convincing testimony to his high rating as an artist. They include such well known broadcasts as Lucky Strike, Cremo Hour, Oklahoma and others. He has an enviable record also in recording and motion pictures, playing with many top notch orchestras. He plays a Conn Tenor Sax and wrote us on January 9, 1934, praising it as the "ultimate in tone quality, intonation and the quick, positive action so necessary in our work."



**WINS HONORS**—Robert D. Isle, Harrisburg, Pa., won first division soloist honors in the National High School Band contest at Evanston last year, some naming him as "outstanding" among all the contestants. He won with a Conn 24H and wrote us January 6, 1934, "I have tried all other reputable makes and find Conn by far the most satisfactory."

All Conn testimonials are guaranteed to be voluntary and genuine expressions of opinion for which no payment of any kind has been or will be made.

**EVERYBODY**, nowadays, is interested in outstanding stars in the world of music. Never before has the public been so keenly appreciative nor so intelligently critical.

To true artists this is both an inspiration and a warning. They know that their talents are the key to opportunity and must not be handicapped by inferior equipment.

The "headliners" in music are showing a great and growing preference for late model Conn instruments. Conn improvements have kept pace with modern music. They enable you to make the most of your talent.

Try one of the new models at your dealer's. Or write for free booklet. Mention instrument.

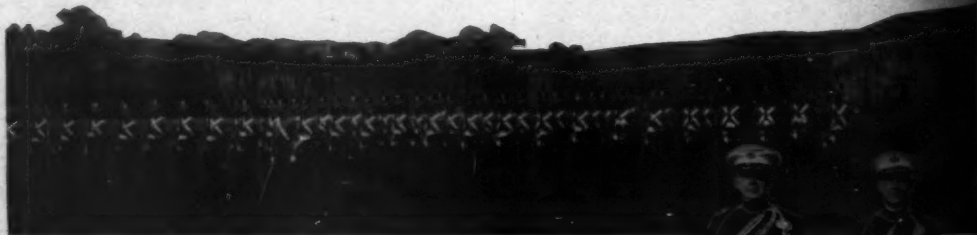
C. G. CONN, Ltd., 442 Conn Building, ELKHART, INDIANA



**PLAY FOR THE PRESIDENT**—In the Fall of 1933 Howard Hey and his band had the honor of playing for President Roosevelt at the Roosevelt Estate in Hyde Park. Hey is shown above with his 40B Connquoror Trumpet. Seated is Hey's trombonist, Carmen Rose, who also plays a Connquoror. Howard wrote us November 29, 1933—"I have been in the music business fifteen years and have probably tried every well known trumpet but my Connquoror is without doubt the best in every respect."



**TRY THIS ON YOUR SERPENT HORN**—Clinton Davis (seated), Alto with Clyde Lucas, plays a hot chorus on a modern Conn sax just to show its improvement over remote ancestors. Standing, left to right, Harry Simpson, Dan Russo's band with first ancestor o' saxophone, the serpent horn made in 1890; George Foster of Jan Garber's band, with 1790 ophicleide; Morris Herov of Vincent Lopez' band, with original saxophone of Antoine Star, 1840. All four played use Conn saxophones. A testtime rightie is Carlos Molina, popular director, with first American made saxophone, made by Conn in 1894.



**INSPIRING FUTURE GENERALS**—The band stationed at West Point Military Academy is an important part of the color and glamour that surround every activity of the nation's great training school for future military leaders. At right—Staff Sergt. John G. Erickson, first saxophone, who plays a new model Conn 6M2 and Staff Sergt. Elmer Rende, Alto Saxophone, who plays a new model 6M4. After recently receiving the new axes, they made a joint statement, dated February 2, 1934, that "the new Conn is far superior to any instrument we have ever tried."



# CONN

BAND INSTRUMENTS



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